

MACHINE KNITTING MONTHLY

JULY '90

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GREAT

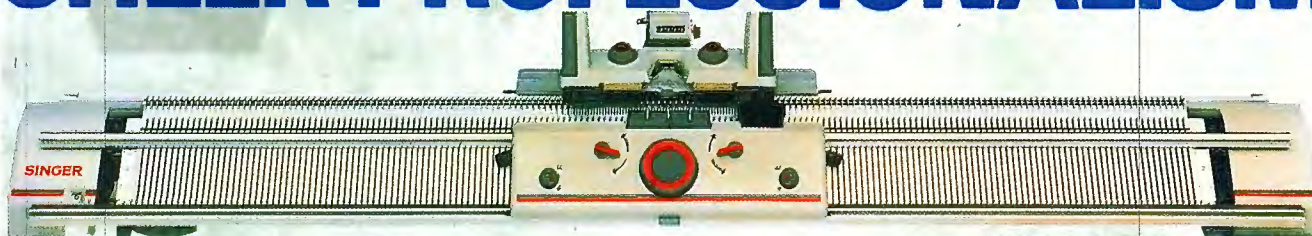
IDEAS

**SUPER
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TO WIN**

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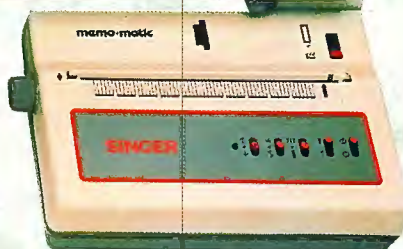


SHEER PROFESSIONALISM!



SINGER freestyle

THE COMPLETE HOME KNITTING CENTRE



The Singer Freestyle electronic knitting machine is precision made to very high standards. Its capabilities are endless yet so amazingly simple to use as the 'on board computer' takes care of even the most intricate patterns for you.

HOW DOES IT WORK?

In addition to the decorative and geometric patterns supplied any pattern can be drawn or traced in black on blank sheets (also supplied) and be fed into the Freestyle's electronic memory. Whatever you design can be reproduced in the colour of your choice – you can produce your own geometric patterns with the stick-on squares provided and use letter set kits available from stationers for really professional lettering.

Freestyle comes with everything you need to begin knitting right away including a comprehensive Learning Kit complete with free machine knitting patterns.

PURPOSE DESIGNED ACCESSORIES

Once you have mastered the basics you can choose from a range of purpose designed accessories:

- **INTARSIA CARRIAGE** – Lets you knit as many colours as you want in one row. Light and easy to use, with a built in stitch dial.
- **COMPACT MOTOR DRIVE** – Attach the motor drive and this most popular attachment leaves your hands free, saves time and gives your knitting that 'shop bought' look.
- **PATTERN DRIVER** – Your pattern is drawn on to a sheet that moves through the driver so you can see exactly where you are and when to increase or decrease.
- **KNITTING PATTERN COMPUTER** – This clever accessory automatically works out the stitches to cast on, the rows to knit, and when to shape.
- **GARTER CARRIAGE** – The garter carriage enables you to knit a true garter stitch and also transfers from stocking stitch to rib and back again. It will also produce a variety of pattern stitches and lace designs.



SEE THE FREESTYLE IN ACTION

The Singer Freestyle is just one of the range of knitting machines available from Singer Sewing & Knitting Centres throughout the country. Prices start from £599. The following centres will give an on the spot demonstration and can arrange local machine knitting courses:

108 George Street
ALTRINCHAM
061 928 2485

12 Princes Pavement
BIRKENHEAD
051 647 8040

7 St. James Barton
BRISTOL
0272 264071

94 Church St
CROYDON
01 688 1128

96 Bondgate
DARLINGTON
0325 463630

☆ Merry Hill Centre
DUDLEY (W. Midlands)
0384 265488

31A Castle Street
EDINBURGH
031 225 3593

12 Paris Street
EXETER
0392 73458

122-124 West Street
FAREHAM
0329 280499/283617

☆ Maylord Orchard
HEREFORD
0432 58986

125 High Street
LEWISHAM SE13
01 852 0211

12 Chestergate
MAGGLESFIELD
0625 24646

Camp Hopson,
Northbrook Street
NEWBURY
0635 41972

43 Gold Street
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4 Market Street
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113 East Street
SOUTHAMPTON
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67 London Street
SOUTHPORT
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20 New Bridge Street
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Dear Readers

How time flies! We are on the brink of the summer holidays again but perhaps there is just time to do a little more knitting before the schools break up and the peace is over for a couple of months.

Let us tempt you with our bumper quickie – five sunny tops from four colourful cones of boucle. Among others, we have a couple of fresh cardigans in Fair Isle and some sweaters with intarsia pictures which are just waiting to go in a holiday suitcase.

Our feature writers have added a couple of patterns too. There are patterned shadow pleated skirts from Mary Dowse and a sweater with a country scene picture from Lavinia Lawry-Johns.

Speaking of feature writers, we welcome yet another this month. This time it is Rosa Postance who has joined us to write in our new Bond Notebook about the Bond knitting machines. Her ideas and advice come from her long experience of the Bond and its possibilities – Bond owners among our readers will have seen her contributions to Bond's own magazine. We are delighted to add Rosa to our team of experts writing about specific makes of machine.

Well, don't let me keep you from your knitting or your favourite article!

Anne

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NEWS LINE

An update on courses and books, patterns and gadgets for all machine knitters.

ANNABEL FOX

The latest book of designer knitwear from Rowan Yarns is for children and has twelve imaginative patterns by Annabel Fox. Like so many designers, Annabel is keen to inspire the rest of us to have the courage to experiment with our own ideas instead of just slavishly following a pattern. Her first design for the book is a simple sweater – six sizes marked out on grids to which motifs from other charts in the book can be transferred. There are still full instructions for hand-knitting, one just has to add the colour design.

Among the motifs used for other designs in the book you will find pots of flowers from 'Mary, Mary', a super 'Magic Dragon', plenty of exotic animals and a paddle steamer. 'Rowan children' costs £2.95, is full of lovely photographs and, if you have any difficulty in finding a copy, you can write direct to Rowan Yarns, Green Lane Mill, Holmfirth, West Yorkshire HD7 1RW

ABBREVIATIONS

alt = alternate(l/y)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foli = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

TEXTILE CRAFTS IN ULSTER

The following news item has been sent to us by the Textile Guilds of Northern Ireland. June 26th to July 15th is the time to visit Northern Ireland. This is when you can see the Textile Craft Guilds' Exhibition at the Ulster Folk Museum near Belfast. This year the Machine Knitters will be mounting four tableaux, 'Spring Wedding', 'Summer by the Sea', 'Autumn by the Fire' and 'Yuletide'. This will allow our members to create fine lace, upholstery, toys and pictures as well as the more usual suits and sportswear and will encourage beginners to machine knitting as well as the experts. Please make a date with us and enjoy our country, crafts and quiet roads.

SUMMER SCHOOL WORKSHOPS

In Hertfordshire there is a choice of courses, both tutored by Maggi Andrews of Magpie Designs. Outline details are as follows:

De Havilland College, The Campus, Welwyn Garden City, Hertfordshire. Tel: 0707 326318
Four day course tailored to students' individual needs. 10 am to 4 pm, 3rd to 6th July 1990. £21.20 Students need to contact the tutor as soon as possible on Harlow (0279) 22994

De Havilland College, The Walk, Potters Bar, Hertfordshire. Tel: 0707 44311
Five day course. "100 Ways with Holding Position". 10 am to 3 pm, 9th to 13th July 1990. £29.25

Students take their own machines along but these can be left at the college for the duration of the course.

KNITTING BREAKS

West Dean College is the venue for many craft courses and Jean Deere who teaches machine knitting there is very enthusiastic. She writes, "Can you imagine anything more wonderful to a dedicated machine knitter, than

the opportunity to have a bedroom-en-suite in the most beautiful country mansion set in the rolling South Downs. Students can knit from 7 am to 10 pm if they wish, just stopping long enough to enjoy the three sumptuous meals every day". For details please write for a brochure. The address is West Dean College, West Dean, Singleton, near Chichester, Sussex.

'TALE' OF THE DOG

The story from Denys Brunton Designer Yarns is of new yarns but firstly, a new treatment for an old favourite. The popular De Lux 4 ply is now being brushed in 12 shades which is good news for summer as all the pastels have been included with black, white, red and koala to make up this new range.

Super Duo as the name suggests is primarily for Domestic machines and for Jacquard work on the standard gauge machines. It is of the same high quality as De Lux and is produced in 21 shades.

Diamond is a beautiful super shiny yarn which knits as four ply. It can be used alone or incorporated with other qualities in the range especially Magicolor, De Lux, Chique and the two new comers Brushed De Lux and Super Duo.

Look out for the familiar dog on the Denys Brunton cone bands but if you don't know your nearest stockist write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire, BD19 3QR.

SINGER TODAY

This is the title of the newsletter prepared by Singer for knitting clubs. Issued twice a year, it gives details of new developments or products in the Singer range, addresses of Singer Sewing Centres and Service Centres, dates of exhibitions, patterns and offers. The latest, Spring, edition asked clubs to respond if they would like to see a demonstration of the latest computerised knitting machine so that venues could be arranged to be near those most interested.

If you are a club member or secretary and think your club should know all about Singer Today, write to Melinda Lodge, Knitting Services, SDL Limited, 91 Coleman Road, Leicester LE5 4LE.

DESIGNAKNIT

We have had details of a new computer package for knitters. DesignaKnit is a program for machine or hand knitters which runs on IBM compatible

computers and is planned to make designing faster and more fun. Over-all you can style garments, create colour patterns, see what the finished product will look like and print complete knitting instructions including punchcard or mylar templates.

The program proceeds in stages. First you choose the basic garment type and then enter the required measurements. Next you play with the style details while viewing the garment on the screen so that the effect of each adjustment can be seen immediately.

Once the shape is right you start on the design taking colours from a choice of 100 and drawing Fair Isle or intarsia pictures with a mouse or keys. At any stage you can see float lengths or what several repeats of the pattern will look like although there is no facility for showing different stitch types such as cables. The next stage is to position the colour design on the garment piece to the best effect and when you are finally satisfied, you print the pattern.

We have not had the opportunity to try out DesignaKnit as yet but it sounds a lot of fun for hobby knitters and a very interesting development for professionals. The hardware requirements are an IBM PC/XT/AT/386 or compatible computer with 640K RAM and a hard disk and 80286 or faster processor is recommended. Also, an EGA or VGA screen and Epson matrix dot printer or compatible capable of graphics.

DesignaKnit costs £86 + VAT and comes from Soft Byte Ltd., Vron Cottage, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.

EASY STORAGE

At last a really neat and simple way to store your cast-on cords! EASY-BOB is a bobbin made of clear flexible plastic. Wind the cord round it, snap the top of the bobbin, which is shaped like a bowl, down to meet the flat lower side and you have a small upturned bowl with the cord trapped tidily inside, yet perfectly visible. The Easy-Bobs will stack neatly and can be used for all kinds of threads – embroidery, sewing, tapestry, wool, wire and so on. They cost 45p each and you can buy them from B.S.K. Limited, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE

INSPIRATIONS IN ESSEX

Cast On was an exhibition of creative knitting which featured work by well-known designers and toured Essex County Council's major libraries last year. Now a new exhibition, Cast On



Inspirations, is on a ten-month tour of libraries to demonstrate the knitted craftwork created by individuals inspired by the earlier exhibition and workshops.

Both have been put together and presented by Vicky Wallis, the Craft Animator and this latest display of knitted and felted items, photographs and project work will be at each major library for about a month. In June it moves from Grays to Basildon and in July, on to South Woodham Ferrers. If you live in Essex, do go and share in the inspiration.

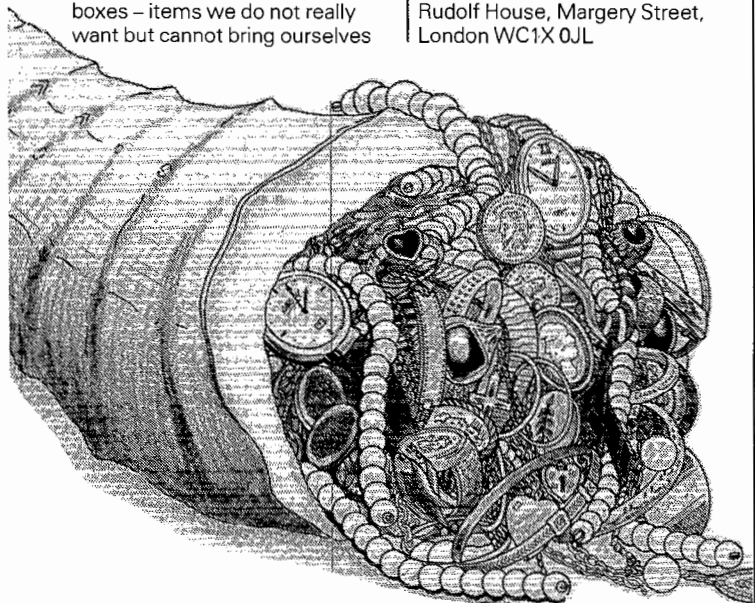
JEWELLERY APPEAL

Here's an opportunity to do something worthwhile at the same time as we are doing ourselves a favour. We all have pieces of jewellery we never wear tucked away in drawers and boxes - items we do not really want but cannot bring ourselves

to throw away. Now is the time to look them out as they could help to make an appeal from The Children's Society even more successful that last year's when more than £30,000 was raised by the sale of unwanted jewellery.

The Society sells the jewellery in their shops and will ensure that every item is valued and sold at a realistic price. Broken pieces can be repaired or sold for scrap at good prices. "Everything has a value," says Children's Society Shops Director, Roger Clowes. "A single item may not be worth much on its own but, added together, all the jewellery we receive is worth an awful lot to a lot of young people".

Let's see what we can do to help the Society in their support for children and young people in need. Perhaps this is an appeal that your Knitting Club could get together to answer? Any gifts of unwanted jewellery can be sent to Roger Clowes, Shops Director, The Children's Society, Edward Rudolf House, Margery Street, London WC1X 0JL



DESIGNED TO FIT

The Machine Knitting and Design Centre, at Borehamwood, has a new addition to their extensive range of tuition aids for knitters. The latest idea is a series of patterns described as 'Designed to Fit and Easy to Knit'. The plan is to allow you to knit the garment in the yarn and size of your choice and teach you the simple steps involved in making patterns. Knitting instructions are given with suggestions for adaptations and variations on the basic design. You are helped to make the pattern from body measurements for a perfect fit and the principles

once learnt can be applied to other patterns you may have rejected because they are in the wrong size and yarn.

In the series are patterns for two piece suits and circular skirts with new designs coming along at regular intervals. These will be patterns to collect to build up a library of tops, skirts, jackets and wraps which can be adapted at any time to allow for a change of taste or possibly size!

If you would like to know more about these patterns which cost £2.50 each, write to Machine Knitting and Design Centre, 31-33 Theobald Street, Borehamwood, Hertfordshire WD6 4RN.

RHYME 'N' REASON

Bob Daw came up with a real brain teaser for our March competition. Once the clues were solved - you still had to decide where to put the answer.

However it proved no problem to most of you - I suppose machine knitters get plenty of

experience in finding solutions.

The first correct postcard we drew was from Mrs Audrey Hogarth of Peterlee, Co. Durham. Well done Audrey, we hope you will have a wonderful time choosing and knitting £150 worth of Yeoman yarns.



BOOK TWO -
12 SUMMER
TOPS - OUT NOW

FROM STOCKISTS:

WREXHAM - WOOLENGERS, 0978 266260
CHESTER - WOOLENGERS, 0244 345868
BLACKPOOL - SYLVIA GOODWIN, 0253 853481
WESTON-SUPER-MARE - STRANDS, 0934 635952
SHEFFIELD - YARN CELLAR, 0742 752325
WORKSOP - YARN CELLAR, 0909 500807
NORTHAMPTON - SELECT-A-YARN, 0604 37200
ST HELENS - ABBA YARNS, 0744 34466
RUNCORN - BAA-MAA, 0928 567099
SUNDERLAND - KNITCRAFT, 091-565 5007
EASINGTON - SPINNING WHEEL, 091-527 0317
BARNLEY - SHAMBLES, 0226 288856
HORWICH - FASHION YARNS, 0204 696746
IRLAM - WOOL KABIN, 061-777 9774
CRAMLINGTON - SPIN-A-YARN, 0670 713302
DARTFORD - WEAVERKNITS, 0322 863144
TONYPANDY - B & J KNITWEAR, 0443 433793
BRADFORD - VAL HOLT, 0274 307889
CARRICKFERGUS - THE WOOL SHOP, 09603 51312
FERNDAL - KNITTING SHOP, 59 DUFFRYN ST.
UPSTREET - RUGS AND YARNS, 0227 86567

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Knitmaster 700 K	£7	Brother Electronic 9501	£7
Knitmaster 700 KL	£7	Brother 395 convertible KX	£7
Knitmaster SRP60 Ribber	£7	Toyota Colour Changer	£7
Knitmaster 155 Chunky P/card	£7	Brother PPD 110	£7
Knitmaster 155 Chunky Ribber	£7	Brother 940	£7
Knitmaster Zippy Plus	£7	Disc Drive	£7
Knitmaster 151	£7	Brother Printer	£7
Knitmaster 151 Ribber	£7	Brother Overlocker 765DE	£7
Knitmaster 150 Ribber	£7	Brother Motor Drive and Stand	£7
Knitmaster Linker SC3	£7	Calcutnit	£7
Knitmaster Weaving Attachment	£7	Bond Original	£59
Knitmaster New Knit Radar KR7	£7	New Bond Classic	£7
Knitmaster Steam Press	£7	New Bond Elite	£7
Knitmaster New Electric Linker DL 1000	£7	Power Knit Linker (EKC)	£7
Knitmaster New Electronic 580 K	£7	Hague K Machine L.K. 619	£7
Knitmaster Option 4 (Chunky)	£7	Hague Linker Hand	£7
Swiftknitter	£7	Hague Linker Electric	£7
Horn Cabinet + Bench K4	£7	Brother Electronic 940	£7
Brother 890	£7	Toyota 901	£7
Brother 891	£7	Toyota Ribbers	£7
Brother 710	£7	Toyota 858	£7
Brother 710 Ribber	£7	Toyota 950	£7
Brother 830	£7	Toyota Electric Linker	£7
Brother KR650 Ribber (fits all standard machines)	£7	Motor Drive and Stand	£7
Brother Garter Carriage KG88 MKII	£7	Electric Wool Winder	£7
Brother Garter Carriage KG88 Plus Magnets	£7	Power Knit Electric Linker	£7
Brother Garter Carriage KG83	£7	Elna Steam Press	£7
Brother 230 Chunky	£7	Simpleframe	£7
Brother 230 Ribber	£7	Keyto Cabinet and Bench	£7
Brother 260 Chunky P/card	£7	Overlockers - All makes	£7

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THE NEWS YOU HAVE BEEN WAITING FOR

* * * *

A DATE FOR YOUR DIARY

* * * *

Hastings Machine Knitting
Club's 9th Knitting Seminar.
The 13th & 14th October 1990.

*Watch this space for
further details.*

4118

45

CITY & GUILDS COURSES

The City & Guilds Machine Knitting course will be held at the Adult Education Centre in Dorchester from next September.

The course co-ordinator and machine knitting tutor is Angela Gordon who also teaches beginner and intermediate classes. If you would like details of any of the courses you can reach Angela at Angela Gordon Knitwear, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX Tel: 0929 551073

SECRETARIES PLEASE NOTE

John Bathgate & Co. have asked us to mention that they stock a wide range of hand-knitting, machine-knitting and weaving yarns and would be interested in sending information to Machine Knitting Clubs.

Please telephone Margaret White on 0896 2642 or write to John Bathgate & Co., Island Street, Galashiels TD1 1NY.

STOP PRESS

As we go to press there are still some places for a three day "mini-holiday" for machine knitters in the Nottingham area. The dates for your diary are Friday September 28 to Sunday September 30. The trip includes a visit to the museum at Ruddington to view a collection of knitting machines from the past, the Lace Hall in Nottingham and the Yarn Market at Uppingham. Time permitting, a trip to a mill may be included.

The cost of the weekend will be approximately £75 to include travel and half board (b&b plus evening meal). Gillian Proudfoot, the organiser, is based on the Isle of Wight and she would like to hear from anyone who is interested as soon as possible. The planned route includes the crossing from the Isle of Wight to Portsmouth and is ideal for anyone living en route between Portsmouth and Nottingham (with a small reduction in price to exclude the cost of the crossing).

Gillian can be contacted by phone on 0983 525177 for further details. She has organised many successful and interesting trips and this one should be a winner.



'Something Different'

Our theme continues with our latest Book 4 in conjunction with Virginia Jarosz featuring super dresses in Grigna, the new Grigna-2, Elsa Mohair, Supersheen. All easy to knit, extremely fashionable, and with a touch of luxury mohair on your standard machine.

Recommended Price £1.99.

(We have just reprinted Yeoman/Virginia Jarosz Book 1 so this is still available along with our other books and yarns at one of over 300 local Yeoman stockists throughout UK).

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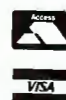
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1



1 SWEATER WITH FAIR ISLE BOWS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Canale.

1 [1, 2] x 250g cones in Cardinal 27 (MC).

1 [1, 1] x 250g cone in Emerald 42 (A).

1 [1, 1] x 250g cone in Fuchsia 40 (B).

1 [1, 1] x 250g cone in Glycine 15 (C).

GARMENT WEIGHT

Finished garment in second size weighs 620g.

The fibre content of this yarn is 100% Cotton. For further details about local or mail order stockists, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-82 [87-97, 102-112] cm, 30-32 [34-38, 40-44] in.

Actual size 90 [105, 120] cm, 35½ [41¼, 47¼] in.

Length to shoulder 58.5 [63, 65] cm, 23 [24¾, 25½] in.

Sleeve seam 40.5 [44, 45.5] cm, 16 [17¼, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 41 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows MC/A, 2 rows MC only (st st), 10 rows MC/B, 2 rows MC only (st st), 8 rows MC/C, 2 rows MC only (st st), 2 rows A only (st st), 4 rows A/B, 2 rows A only (st st), 10 rows A/C, 2 rows A only (st st), 6 rows A/MC, 2 rows A only (st st), 2 rows B only (st st), 4 rows B/C, 2 rows B only (st st), 10 rows B/MC, 2 rows B only (st st), 6 rows B/A, 2 rows B only (st st), 2 rows C only (st st), 4 rows C/MC, 2 rows C only (st st), 10 rows C/A, 2 rows C only (st st), 6 rows C/B, 2 rows C only (st st) and 2 rows MC only (st st). These 112 rows form pattern.

length of appropriate colour, cast off centre 16 [20, 22] sts. Using nylon cord, K 65 [75, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 50 [60, 71] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted.

Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 43 [45, 47] Ns at left and right of centre 0 to WP. 86 [90, 94] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 39 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt * K 214 [232, 342] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 22 [26, 28] sts. Using nylon cord, K 62 [72, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 50 [60, 71] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

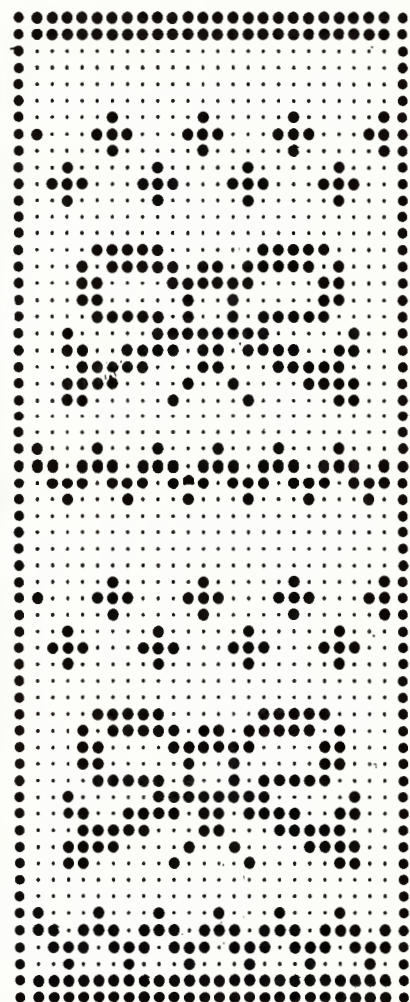
Work as for back to *. K 198 [216, 226] rows.

SHAPE NECK

Note patt row on card. Using a

punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 [158, 166] sts. K 19 [25, 25] rows. RC shows 146 [160, 168] and work measures 35.5 [39, 40.5] cm, 14 [15¼, 16] in. Cast off.

10►



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CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 66 [70, 74] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 25 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [71, 74] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 86 [90, 94] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 33 rows. Transfer sts for st st. Using MT+4, K 1 row. Cast off.

MACHINES WITHOUT RIBBER
Push 173 [179, 185] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

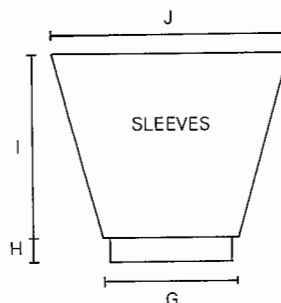
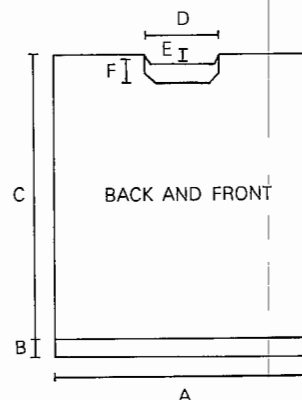
MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Sew collar into position with ends at centre front. Join seam for approx 1 cm, 1/2 in. **MACHINES WITHOUT RIBBER** Neaten ends of collar.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 174 [180, 186] sts in 1x1 rib. K 3 tubular rows. Carriage is at right.



A = 45.5 [53, 60.5] cm
B = 4 cm
C = 54.5 [59, 61] cm
D = 14 [15.5, 16] cm
E = 2 cm
F = 6 cm
G = 26.5 [28, 29] cm
H = 5 cm
I = 35.5 [39, 40.5] cm
J = 46.5 [49, 51.5] cm

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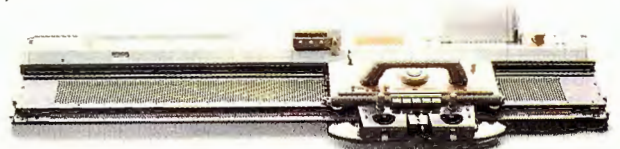
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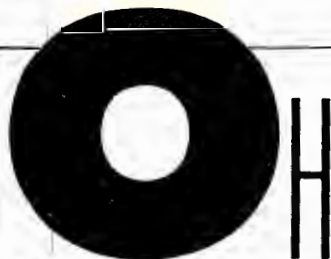
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THE BROTHER RIBBER

Have you ever wondered what all the various pieces which come with your ribber should be used for? This month Diane looks at the ribber and tells you how to use the ribber carriage and accessories.

Diane Bennett

THE RIBBER

When you open the box of a new ribber, the largest piece of equipment is the ribber bed. This has 200 needles (apart from the chunky ribber), which are set at right angles to the main bed. (See Fig 1.) To allow the stitches to knit off properly, the main bed must be placed at an angle, so the pair of flat clamps provided with the machine is replaced with a pair of angled clamps. Those who have worked on a flat single bed for a long time often find the new angle of the bed difficult to get used to. The most important thing to realise is that the working level has been raised, so a higher chair or cushion will usually be necessary.

The new KR850 ribber is very easy to attach to the main bed – simply screw the two small plates on to the ends of the main bed and push the joining arms of the ribber into place. There are two brackets on the back of the joining arms which should be fixed to the ends of the table using the flat bed clamps.

When the ribber is not in use, it can be dropped down to leave a fairly large gap by using the levers at each end of the machine. For knitting complex designs, such as intarsia or difficult cable designs the ribber can be lifted off quickly and easily after the welt is complete.

THE RIBBER CARRIAGE

To knit with the ribber, the ribber carriage is put on to the rib bed and joined to the main carriage by the ribber joining arm. The joining arm contains the yarn feeder, which is very easy to thread. Before pushing the ribber into position to cast on, make a loop of

yarn and attach it to the clamp at the correct side of the machine. Slide the yarn into the feeder, then push the ribber into place.

Before starting to knit with the ribber, look carefully at the rib bed and the ribber carriage. On the bed, at the bottom left-hand corner is the P – H lever and the racking handle. Since both the ribber and the main bed have 200 needles, it is possible to knit fabrics with the ribber using 400 needles on the two beds. Only fine yarns, no thicker than three ply, are suitable for this. Push the P – H lever to the H position and you should see that the needles on the two beds will then alternate so that it would be possible to knit full needle rib over all the needles on the two beds.

When using thicker yarns, for example four ply, knitting over all the needles on the two beds would put too much strain on the machine. The ribber should then be set to the P position. The needles on the two beds are opposite one another, so when casting on, if a needle is in work on the main bed the needle opposite on the ribber must be in non-working position, as for example, when knitting 1 x 1 rib. A total of only 200 needles can be used on the two beds.

The racking handle, which has to be pushed into position behind the P – H lever, allows the ribber to be moved in relation to the main bed. This makes it possible to knit a large variety of racked rib patterns. The ribber can be moved ten positions, shown by the racking indicator at the top of the ribber. This has red arrows which show the direction of the last movement of the ribber, which is very useful when knitting complex racked patterns. The small white arrows at the top of the indicator can be moved and set to the width of the pattern in use.

Like the main carriage, the ribber carriage has a large number of knobs and levers, which are shown in Fig. 2. The tension dial is marked in the same way as the main bed with whole numbers, each divided into three parts. The tension on the ribber can only be set to a maximum of 8, which is all that is necessary for knitting welts but can be irritating when knitting ribbed garments with thick yarns. The tension of the two beds should almost always be set to the same number. When knitting welts, for example, the tension dials on both beds should be set three whole numbers tighter than the main tension used for the rest of the garment.

On the right and left edges of the ribber carriage are two hold levers, marked N – H as on the main bed. These are rarely used because it is very difficult to hold stitches while keeping the weighting even.

Between the holding levers are the two cam levers, marked N and PR. When these are set to N (down), the stitches on the ribber will knit. When a cam lever is set to PR, the stitches on the ribber will tuck or slip. The small lever between the cam levers marked P and R controls the patterning – if it is set to R the stitches will slip and when pushed up to P the needles will tuck. The two cam levers are used to control the patterning in both directions, so the ribber can be set to tuck or slip in one direction only by pushing up the cam lever on the leading edge. When casting on, for example, after knitting the zig-zag, the cam lever on the leading edge is pushed up to knit the first of the circular rows.

Patterning using the cam and tuck levers is not selective, that is all the needles on the ribber will slip or tuck. Unlike the main bed, the ribber has no mechanism for selecting needles for knitting patterns. However, the KR850 ribber does have a simple selection system. When the two buttons towards the bottom of the ribber carriage are turned to the 'lili' setting and both cam levers are pushed up, alternate needles are knitted – a better ribber setting when knitting double jacquard.

At the bottom of the ribber carriage is the slide lever, which can tighten the ribs if necessary. When set to the II position, the ribber will knit a much firmer rib than when used with the I setting. If a ribber is well adjusted, it is usually only necessary to use the II position of the slide lever when knitting with very fine yarns. For details of ribber adjustment, contact your local dealer or write

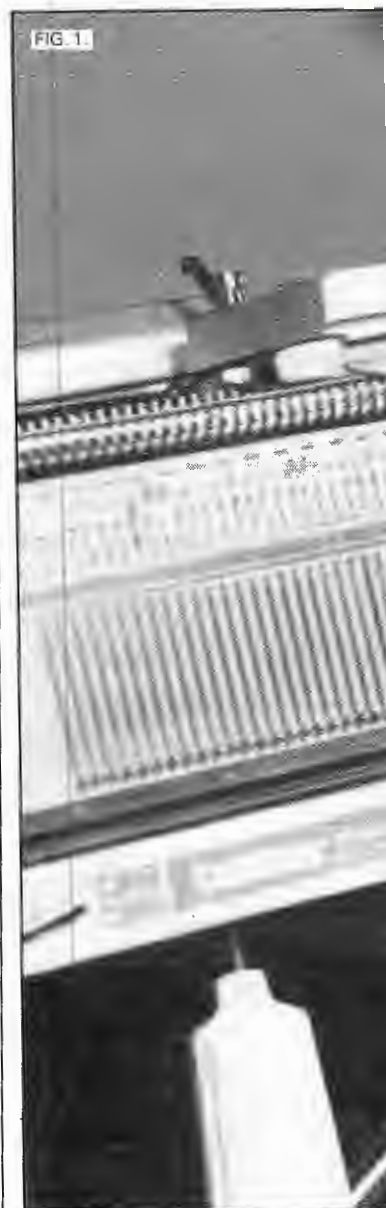


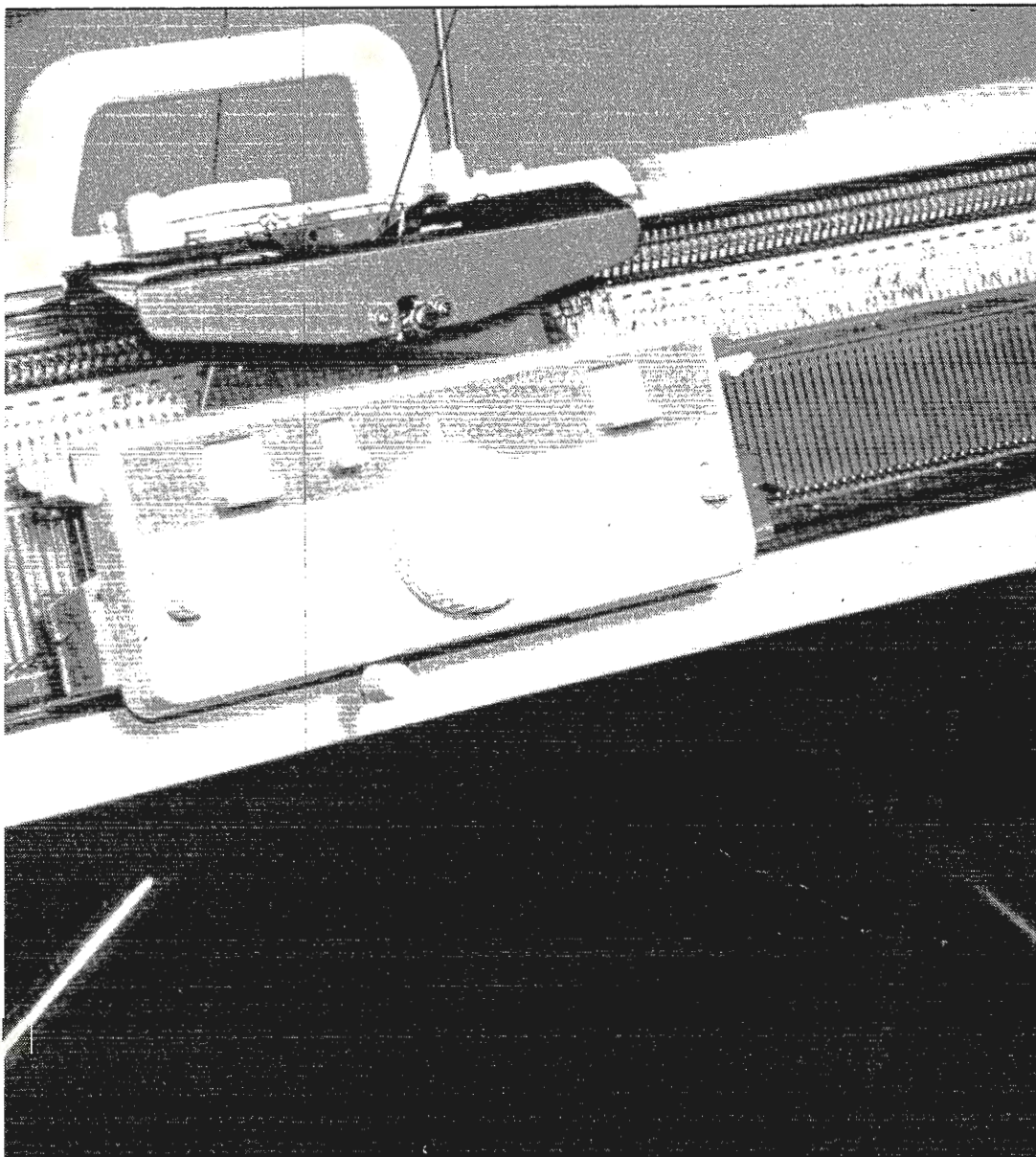
FIG. 1.
to Brother Knitting Machines, Shepley Street, Audenshaw, Manchester.

ACCESSORIES

Among the many accessories which are packed with the ribber, the most important are:

COMBS AND WEIGHTS

When knitting with the ribber, there are no brushes to push down the knitting, so it must be pulled down using the comb and weights. It is very important to ensure that the comb is placed centrally into the stitches when casting on. Put the weights on to the comb, placing them a minimum of five centimetres



beyond the end of the knitting, if possible. When using the short comb, which has a heavy bar, it may not be necessary to use weights for short pieces of knitting, such as a welt, but for other rib knitting always ensure that the correct amount of weight is used – too much weight can be just as disastrous as too little weight.

RIBBER WORK HOOK

This useful little tool can be used to pull the end of the yarn between the beds, pull down the ends of waste yarn markers when knitting a tension square, carefully ease up loops caught over sinkers and so on. Check that it remains with your machine – it is a tool that the male members of some households find useful too!

WIRE SIDE HANGERS

The wire loops are used with the small weights to add extra weight when knitting wide pieces of knitting or using difficult yarns and when increasing. They should be moved up every few rows, which takes quite a lot of time so wherever possible try to avoid using them. When knitting ribbed skirts, for example, it may be possible to use a smaller number of stitches for each panel and knit an extra panel.

DOUBLE EYED BODKIN

This is used to transfer stitches from one bed to another. It is worth considering buying a spare, because they sometimes disappear for weeks (where they go, I don't know!), usually at a time when you need it to complete a jumper urgently.

I hope that this brief guide to the ribber and its accessories may help you to understand it better. Readers who would like more detailed information about using the ribber, not only for welts and neckbands but also for ribbed garments, may like to know about Diane's latest book 'Use Your Ribber'. The book is written for all Japanese machines with ribbers and includes information and a range of patterns for ribber owners. It is available from your local dealer for £5.25 or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UJ for £5.50 inc p&g.

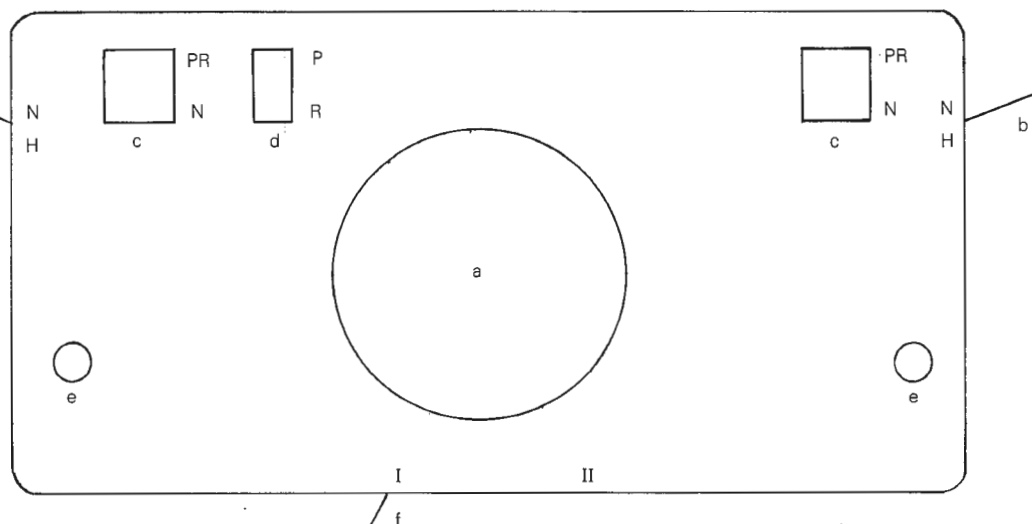


FIG. 2 THE RIBBER CARRIAGE

KEY: a – TENSION DIAL
b – HOLD LEVERS

c – CAM LEVERS
d – TUCKING LEVER – (NB: BIG TENSION DIAL OF KR260 RIBBER)
e – "LILI" BUTTONS (KR850 ONLY)
f – SLIDE LEVER

2 FAIR ISLE JACKET

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber

MATERIALS

Denys Brunton De-Lux 4 ply
1 (1) x 500g cone in Green (MC)
1 (1) x 500g cone in White (C)
4 buttons

GARMENT WEIGHT

Finished garment in first size weighs 360g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD18 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-92 (97-107) cm, 32-36 (38-42) in.
Actual size 110 (122) cm, 43 1/4 (48) in.
Length to shoulder 52 cm, 20 1/2 in.
Sleeve seam 38 cm, 15 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. The cards are reproduced courtesy of Jones+Brother from their Punchcard Pattern Book Vol. 4. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

KNITMASTER ELECTRONIC MACHINES

Set pattern width indicator at 12. Place needle 1 cam at centre 0 and point cams at each edge. Press button 1 (left light on) and button 2 (left light on 580 machines; right light on other models).

FAIR ISLE PATTERN

MC in feeder 1/A and C in feeder 2/B.

across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 34 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 5th row until 64 [73] sts rem. RC shows 85 and work measures 25 cm, 10 in. Place marker at right edge. Cont to dec at front edge of every 6th row from previous dec until 51 [60] sts rem. K 1 row. RC shows 164 and work measures 48 cm, 19 in. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

SLEEVES

Push 51 Ns at left and right of centre 0 to WP. 102 Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage across twice

without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th row until there are 138 sts. K 8 rows. RC shows 116 and work measures 34 cm, 13 1/2 in. Cast off.

BACK WELT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 [156] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 140 [156] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, replace sts from lower edge of back on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

FRONT WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 62 [70] sts in 1x1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 62 [71] Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of front on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

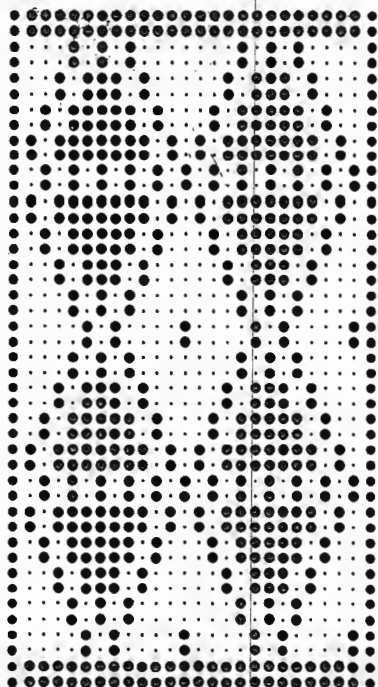
With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 84 sts in 1x1 rib. Work as for back welt from * to *.

BACK

Push 84 [93] Ns at left and right of centre 0 to WP. 168 [186] Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 85 rows. Work measures 25 cm, 10 in. Place marker at each end. K 79 rows. RC shows 164 and work measures 48 cm, 19 in. Place marker between sts 33 and 34 at left and right of centre 0. Cast off.

RIGHT FRONT

Push Ns 10 to 84 [10 to 93] at right of centre 0 to WP. 75 [84] Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage



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Sampler No 1 contains excerpts from: Start Knitting with Kamalini, Holding Position & Partial Knitting, Garter Bar & Waste Knitting and Knit Steam & Cut.

Sampler No 2 contains excerpts from: Each of the three vols in the Brother Ribber Series and Knit Steam & Cut.

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MACHINES WITHOUT RIBBER
Push 83 Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

FRONT BORDERS AND COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 36 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 17 rows. Counting from both edges, make buttonholes over sts 4, 5, 6 and 7. K 2 rows. Inc 1 st at right edge of next and every foll 7th row until there are 60 sts. K 5 rows. Place marker at right edge. K 96 rows. Place marker at right edge. K 5 rows. Dec 1 st at right edge of next and every foll 7th row until 36 sts rem. K 61 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 39 sts by hand. Set RC at 000. Using MT-2, K 16 rows. Counting from both edges,

make buttonholes over sts 4, 5, 16 and 17. K 38 rows. Make buttonholes over same sts as before. K 2 rows. Inc 1 st at each end of next and every foll 12th row until there are 65 sts. K 7 rows. Place marker at each end. K 88 rows. Place marker at each end. K 7 rows. Dec 1 st at each end of next and every foll 12th row until 39 sts rem. K 56 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

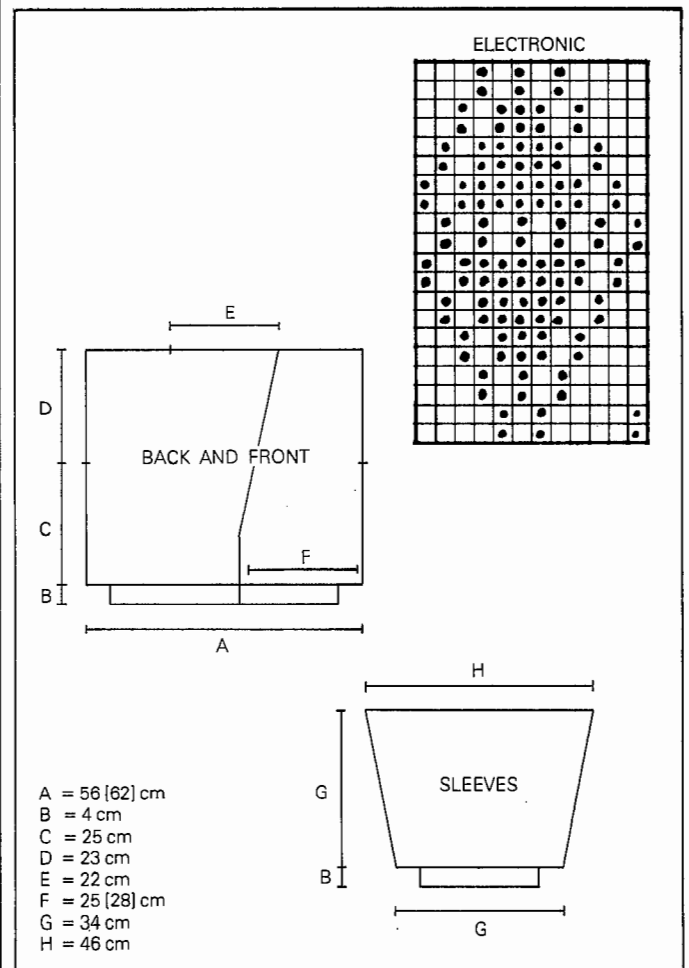
Sew front borders and collar into position, matching markers to shoulder seams.

MACHINES WITHOUT RIBBER

Fold front borders and collar in half lengthways and sew in position, matching markers to shoulder seams. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons.





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By Kathleen Kinder

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Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.

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By Valerie Carter

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	Knitting with Beads @ £3.99	
	Motif Knitting @ £6.95	
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TINKERING WITH A TOYOTA

Into the fray, dear friends, once more! First, thank you for the many nice letters saying you are finding the information in both the Toyota articles very helpful, it is very encouraging and I am sure Shelagh feels the same.

Ann Taylor

This month my feature is partly an article and partly letters and queries. Firstly I had a long letter from a lady with a basic Toyota machine so any patterning has to be done by hand selection.

Is there, she asks, any information available that will give her ideas to brighten up her knitwear without too much difficulty? Read on, Mrs. C., read on.

COLOUR COMBINATIONS

First, look through any knitting patterns, knitting magazines and hardback books on knitting or embroidery. Your local library will probably have a good selection on both subjects.

Next – cut out and keep in a scrap book various colour combinations that attract you. Old magazines of any kind can be a source of inspiration here with their colour advertisements, as can paint charts from Do-It-Yourself shops. Scraps of material can often inspire an unthought-of colour combination so jot down any particular combination you have seen. It could come from a shop window, or a book cover, an advertisement or whatever. Keep a book like this and it can be used time and time again and added to when something catches your eye.

It takes a bit of thought at first, but if you stick to it, you find you are consciously looking at things, seeking out colour.

APPLICATION

Once you have decided on a colour scheme for your knitwear, get the cones of yarn out of the hidey-hole (!) and wind off various lengths on to a ruler or a wide strip of cardboard. This way you can judge whether you need a large or small amount of one colour, or if it is too dominant. They can be wound back on to the

cone, so yarn is not wasted.

To take three or four cones of yarn and stand them together will give you an idea if the colours will "go" together, but will not give you any idea of what colour will dominate, or if a totally different colour could be introduced; winding off will.

HOW TO USE THE YARNS

Do try to keep pure wool with pure wool and acrylic with acrylic, but if you have mixes such as 20 percent wool and 80 percent acrylic, then often this can be successfully mixed with pure wool, in small quantities, but remember the mix will not press. It can be successfully mixed with acrylic. Try also using textured yarns with smooth, or even running two types of textured yarn together.

STRIPES

Stripes are the first simple addition of colour that comes to mind and, as always, thought needs to go into their application. For instance, two colours in broad bands along the lines of a rugby shirt, are very popular with the youngsters but are not always acceptable to an older person, or a person of more ample proportions! Small bands of four or six rows are often more in line, particularly in two colours.

However, once extra colours are added, then the stripes need to be staggered and here is where your winding off will be well worth its weight in gold. Now you can see if two rows in one colour, four in another, six in another and two of the first or whatever, will be appropriate.

OTHER DECORATIVE IDEAS

Leaving needles out of work, back

to A position, can make ladders on a garment. These too may be staggered across the yoke of a sweater to give an inverted triangle effect for instance. Left as ladders they can look good and on the bottom of a circular skirt where the flare is only in the last 12 inches or so, can look spectacular in a Hobby or similar yarn.

A newcomer in one of my classes had only a basic machine and succeeded week by week in making the punchcard owners wonder if they had the right machine!

She used the idea of ladders to good effect on a jacket knitted in a peach colour. She then bought some narrow knitting ribbon in brown and cream and threaded this up the ladders. It was most effective.

Many machine knitting shops now have stocks of beads that can be knitted in. One word of warning – do not place the beads close together as I have heard of knitters damaging the sinker posts of their machines doing this – so keep the beads spaced out. You can work out your design if you wish by working from a chart as one would for hand selected names or intarsia and, remember, for a small quantity, they may just be sewn on.

There are rhinestone clips that can be applied to knitwear and many people use embroidery paints to good effect, or produce really snazzy motifs with a punch.

EMBROIDERY

The most spectacular shetland garments I have seen were plain white sweaters with an herbaceous border of wool embroidery round the bottom of the body and the sleeves. Many knitters love embroidery and even one small spray of flowers can make a garment look instantly up-market. The idea can also be used to camouflage a mistake or flaw in the knitting, which shows dramatically on plain knitting.

If one has a ribber, a five by one rib may have a smocked effect, by gathering the rib together by hand with a different coloured yarn.

Think about Tyrolean embroidery effects with diamond gathers. Remember to try it on the tension swatch first to see how much 'give' will be required to catch the rib over.

SEQUINS

There is a gorgeous selection of

sequin motifs now available and though they may be expensive, for the effect on a plain sweater they are well worth it.

I saw some lizard motifs that had a Velcro backing. They were laid on to the shoulder of a sweater – and moved slightly! They could cause some puzzlement at a really good party don't you think?

Again, one could make up one's own design and sew the sequins on, even a small row or a yoke of sequins can look effective.

Think too about a spray of feathers.

I have no doubt by now, many of you will have used other ideas. Why not write in and share them?

Many people do not want a punchcard machine, or an electronic, but every now and then would like something a little different and cannot find a suitable yarn, so ideas would be appreciated.

YARNS

There are of course, many marled, snarled and boucle, random, fluffy and silky yarns, both on cones and in hand knit balls, that can be used. Look too at all the types of lurex that are now available to us.

Experimentation is the answer. Just because you have a basic machine, you are certainly not confined to producing dull garments and, of course, all these ideas are equally suitable for knitters with a punchcard machine – so do have a go.

RICBER CAST ON

A letter from a lady in Darvel, Ayrshire states that she has found the comments on the 787 Toyota helpful, but she does not mention if she has the Mary Weaver book of technology and patterns. May I then, remind all Toyota 787 knitters that this book carries all details of this machine. You merely turn to the section on the technique you wish to know about and read the section headed Toyota 787.

The rest of the letter concerns casting-on for the rib and tubular knitting.

The lady concerned cannot get a tight cast-on in four ply and she says all patterns tell her to knit so many tubular rows. Please, what are they and how does one knit them?

Let us deal with the loopy cast-on edge first.

The following way is slightly different from the instruction book.

Set the needle beds for the required rib. Turn the tension dials on both beds to 0 or as far past 0 as the dials will go. Knit the zig-zag row and insert the cast-on comb and the wire.

Set the machine for the tubular, or it may also be called, circular, or bind-off rows. That is:

Main bed - Empty knob on the left.

Ribber bed - Empty button on the right-hand side up.

Knit three rows.

You will find one row knits on the main bed and one on the ribber - therefore you have knitted tubular or circular. The final row will be across a row already knitted.

Re-set the machine for normal knitting of the rib.

Now put on the weights and increase the tension dials from 0 to one on both beds. It has been found that putting the weights on before the circular rows are knitted pulls the comb down on to the zig-zag row and this then causes the looping. Should the edge still look a little wavy, insert the ribber wire through the cast-on row, pull it down firmly and this will neaten it quite well.

Now to your query about tubular rows, which may also be called circular rows, or bind-off rows, according to which machine or pattern you are working from.

Not only did "the Greeks have a name for it", but the Japanese also!

By putting one cam out of action on the rib bed, for example and the left-hand side on to Empty, the rib carriage will slip in one direction and knit in the other. Putting both cams out of action, on to Empty, gives you a free move of the ribber carriage.

Likewise, if you put the dial to Empty one way on the main bed, the main bed carriage will knit in one direction and slip in the other; putting both cams out of action will give a free move of the main bed carriage.

Therefore, putting all the cams on the main bed and ribber out of action can sometimes get you out of a jam, or enable the carriage to be moved in order to unpick.

To return to the circular or tubular rows. By putting the right-hand button to Empty on the ribber and putting the opposite cam on the main bed carriage out of action, the ribber will knit in one direction, then slip, whilst the main bed carriage is knitting and you then have circular or tubular knitting.

However, as all knitters find out, to actually knit anything in tubular or circular knitting, a little more than this is required.

Here we go again, I hear you cry. If one wishes to knit tubular or circular and make, say a snood hood, one casts on at tension 0 with the nylon cord and then sets the machine for circular or tubular knitting. Knit one row at tension 0 - that is one row on both beds which will clock up two rows on the row counter because the carriages will have passed the row counter twice. Still with me?

The tension dial is now increased by one whole number, on both carriages, to tension one and a further two passes of the carriage are made.

Now continue to increase the tension dial on both beds by one whole number until a suitable stocking stitch tension is reached. For a four ply yarn, that could be 5 or 6 on both beds. Remember that two passes of the carriage clock up two rows on the row counter, but is in actual fact, one complete circular or tubular row.

Circular knitting is only stocking stitch on both beds and therefore one must have the appropriate stocking stitch tension according to the yarn being used. It is no good going from the cast-on row straight up to a stocking stitch tension. If you do try, the carriage will jam and you will get nowhere.

Then comes the exception. (Oh Lord, she is at it again!) Say, for instance, you wish to knit a pair of socks and they have a ribbed welt, as most socks do. One cannot knit a circular or tubular rib - not yet anyway on a domestic knitting machine.

The rib is cast-on and knitted to the required depth, the stitches transferred to the main bed and the work taken off on to waste yarn.

It is then folded round into a circle. The centre stitches are replaced on to the main bed, the two ends brought round and these stitches replaced on to the ribber bed, making a circular tube of the welt. So, all the main bed needles will knit stocking stitch and all the ribber needles in use will knit stocking stitch. A hand knitting needle can then be threaded through the welt and ribber weights hung on this. The machine is set for tubular or circular knitting and - because there is already work (the welt) on the machine - the main bed and ribber tension dials may be put to the stocking stitch tension straightaway.

Remember to thread up the machine with the yarn before

setting off again to knit the stocking stitch.

TUBULAR HEMS

These may be used very successfully on skirts, jackets, cuffs and even neckbands, but once again, do remember to start off at tension 0 and increase gradually up to the stocking stitch tension. When the hem is completed, reset the machine for full needle rib and continue knitting. Set the ribber on half pitch.

When you really understand what you are doing with the cams on the machine there are variations.

Such as U-knitting.

That is knitting across the main bed then across the ribber, altering the cams to knit back across the ribber and then across the main bed and continuing doing this, so that when the work comes off the machine, you will have a piece of stocking stitch

material that will open out to twice its width which if you are into Cut and Sew, could be very useful.

Another variation would be to put the main bed cam out of action in both directions and knit so many rows on the ribber only. Then put the ribber cams out of action in both directions and knit the same number of rows with the main bed cams working. Then set for full needle rib and continue knitting.

This will leave an open ended hem which could be used in the centre of a full needle rib garment to thread a cord or elastic through.

Spend a couple of hours experimenting when you can, it will be well worth your while.

See you next month.



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BACK

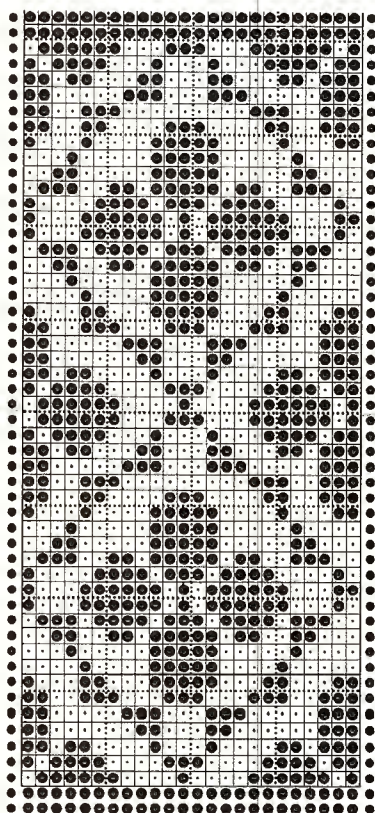
With ribber in position and carriage at right, set machine for 1x1 rib. Push 74 [77, 81, 84, 88, 92] Ns at left and 73 [76, 80, 83, 87, 91] Ns at right of centre 0 to WP. 147 [153, 161, 167, 175, 183] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Transfer sts for st st *. Inc 1 st at right edge. 148 [154, 162, 168, 176, 184] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B, K 128 rows. RC shows 130 and work measures 34.5 cm, 13½ in.

SHAPE ARMHOLES

Cast off 2 sts at beg of next 8 [8, 10, 10, 12, 12] rows. Dec 1 st at each end of next and every foll alt row until 120 [126, 130, 136, 140, 148] sts rem. K 63 [67, 69, 73, 75, 81] rows. RC shows 212 [216, 220, 224, 228, 234] and work measures 52.5 [53, 54, 55, 56, 57] cm, 20¾ [21, 21¼, 21¾, 22, 22½] in.

SHAPE SHOULDERS

Cast off 9 [10, 10, 10, 11, 12] sts at beg of next 6 rows and 10 [10, 12, 12, 11, 12] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 46 [46, 46, 52, 52, 52] sts and release from machine.



3 FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

Atkinson Soft Cotton.

1 [1, 1, 2, 2, 2] x 350g cones in White (MC).

Atkinson Chenille.

1 [1, 1, 1, 1, 1] x 500g cone in Cool Velvet (C).

5 small buttons.

GARMENT WEIGHT

Finished garment in first size weighs 470g.

The fibre content of Soft Cotton is 100% Cotton; Chenille is 100% Acrylic. For further details about local or mail order stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.

YARN THICKNESS

These yarns are medium weight and knit as four-ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in. Actual size 101 [105, 110, 114, 120, 125] cm, 39¾ [41½, 43¼, 45, 47¼, 49¼] in.

Length to shoulder 52.5 [53, 54, 55, 56, 57] cm, 20¾ [21, 21¼, 21¾, 22, 22½] in.

Sleeve seam 41.5 [42.5, 43, 44, 45, 46] cm, 16¼ [16¾, 17, 17¼, 17¾, 18¼] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 46 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [77, 81, 83, 87, 91] Ns at right of centre 0 to WP. Work as for back from * to *. 1ST, 4TH, 5TH AND 6TH SIZES Inc 1 st at right edge.

** ALL SIZES

74 [77, 81, 84, 88, 92] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B, K 128 rows. RC shows 130 and work measures 34.5 cm, 13½ in. K 1 row extra for left front.

SHAPE FRONT EDGE AND ARMHOLE

Dec 1 st at left edge of next and every foll 4th [5th, 5th, 4th, 4th, 5th] row and, at the same time, cast off 2 sts at beg of next and every foll alt row until 64 [67, 69, 71, 73, 77] sts rem, K 1 row. Dec 1 st at armhole edge of next and every foll alt row until 55 [59, 60, 62, 64, 69] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 39 [42, 43, 44, 45, 49] sts rem. K 1 [2, 1, 1, 1, 3] rows.

SHAPE SHOULDER

Cont to dec at front edge on every 3rd [4th, 4th, 3rd, 4th, 4th] row from previous dec 2 [2, 1, 2, 1, 1] times and, at the same time, cast off 9 [10, 10, 10, 11, 12] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 10 [10, 12, 12, 11, 12] sts **.

LEFT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [77, 81, 83, 87, 91] Ns at left of centre 0 to WP. Work as for back from * to *. 1ST, 4TH, 5TH AND 6TH SIZES Inc 1 st at left edge.

ALL SIZES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 33 [35, 36, 38, 39, 41] Ns at left and 32 [34, 35, 37, 38, 40] Ns at right of centre 0 to WP. 65 [69, 71, 75, 77, 81] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Inc 1 st at right edge. 66 [70, 72, 76, 78, 82] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on 15th [11th, 7th, 3rd, 47th, 43rd] row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B, K 1 row. Shape sides by inc 1 st at each end of every alt row until there are 86 [90, 92, 96, 98, 102] sts, then on every foll 5th [5th, 5th, 4th, 4th, 4th] row until there are 130 [138, 144, 122, 136, 142] sts, then on every foll 6th [6th, 6th, 5th, 5th, 5th] row until there are 140 [146, 150, 162, 168, 174] sts. K 2 rows. RC shows 164 [168, 172, 176, 180, 184] and work measures 41.5 [42.5, 43, 44, 45, 46] cm, 16¼ [16¾, 17, 17¼, 17¾, 18¼] in.

SHAPE TOP

Cast off 2 sts at beg of next 10 rows, K 1 row. Dec 1 st at each end of next and every foll alt row until 110 [116, 122, 128, 134, 140] sts rem. K 2 [2, 4, 2, 2, 2] rows. Cast off.

BUTTONHOLE BAND AND COLLAR

Join shoulder seams. With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 177 [179, 181, 185, 187, 191] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Counting from left edge, make buttonholes by transferring 7th, 23rd, 45th, 67th and 89th sts on to adjacent Ns. Leave empty Ns in WP. K 10 rows. (K 1 row extra for button band.) Using MT-3/MT-3, push 90 Ns at opposite end to carriage to HP, K 2 rows. Push 4 Ns at opposite end to carriage to HP on next and foll 7 alt rows, K 1 row.



QUESTION TIME

This month's open forum at the Knitting Club brought up a beginner's great problem with the tension swatch. Pat's answers to this and the other questions are full of advice for which more experienced knitters may also be grateful.

Pat Coulston

Q "At present I don't own a charting device and I just don't understand the principle of a 'tension swatch'. I am not good at maths and I do have problems with the garments not coming out right. I knit the whole thing, only to find it is not the size I want!"

A "Help – and that's the first question!!
Think of a pattern in MKM. A designer has made that garment, in the yarn she has selected, in

the colour chosen and on her own knitting machine. She wants you to be able to knit it too, just the same. So, she takes a little bit of her knitting, measures it and says "If you can get a bit of your knitting to be the same size, then the finished garment will come out the same size as mine".

She does her calculations and works out that if you can get 30 of your stitches to measure ten centimetres across and 40 of your rows to measure ten centimetres

down, we are in business.

Don't switch off!! (I could see the questioner already pulling down the blinds) – the designer will also tell you the yarn she has used. It is of course best if you can use what she recommends but that is not always possible; however it must at least be the same ply.

To help them and make life as easy as possible, every knitter should have what is called the green rule (usually known as the green ruler). Knitmaster owners have it supplied. It is a little accessory which, when you measure over a prescribed number of stitches, tells you how many stitches you have got per ten centimetres and how many rows per ten centimetres. You do not have to do any calculations or counting of stitches at all. Nor do you use the ordinary tape measure.

This is how it works.

Thread up with your selected yarn and a contrast colour. Cast on over about 70 stitches and knit the first ten rows in main colour then two rows in contrast colour. Change back to the main colour.

Select your chosen stitch size and knit 30 rows. 'Mark' stitch 21 on both sides of 0. Do this by bringing forward these two needles to HP. Lay a piece of contrast colour yarn in the hooks, then take the needles back to WP, so making those stitches a contrast colour.

Knit 30 rows, then two rows contrast and ten rows main colour. Remove your work from the machine and give it a little 'stretch' lengthways. Read the 'finishing' instructions of the pattern and treat the swatch as you are going to treat your finished pieces of knitting. For example, if you are instructed to steam the knitted pieces, do this to the tension swatch, if lightly press, do this. Then let the swatch have a rest for at least a couple of hours.

Take the green ruler and, with the S side facing you, measure between the marked 40 stitches. The number shown on the ruler is the number of stitches that equal ten centimetres. Turn the ruler over and with the R side facing, measure between the contrast yarns (60 rows). This gives you the number of rows per ten centimetres. If incorrect, adjust your stitch size and knit another swatch.

Suppose you are getting too many stitches per ten centimetres. Knit another swatch at a higher stitch size. If not enough, knit another swatch with

a lower stitch size.

If you are getting too many stitches, the knitting is too tight, therefore it must be knitted looser, at a higher stitch size.

If you really cannot get this right, or, by getting it right, you do not like the fabric you have achieved, you could knit the garment the next size up or down.

Whatever you do though, only knit the back and then measure it before you carry on with the front and sleeves!!"

Q "Whilst on the subject of swatches, I often hear knitters refer to the term 'two stitches per centimetre' or similar. What does this mean, why do it and what is the advantage?"

A "It is just an easy way of finding out how many stitches are needed for a required width, or rows for a length especially if you are designing your own patterns.

Supposing your swatch gives you 30 stitches per ten centimetres. This then would give three stitches per one centimetre. If you have say 28 stitches per ten centimetres, then you have 2.8 per one centimetre. Just put the point in the middle of the number.

Suppose you want the finished size of the width to be 50 centimetres, then for the three stitches per centimetre, you would need 3×50 centimetres which would equal 150 stitches.

For the 2.8 stitches per centimetre, you would need 2.8×50 centimetres, which equals 140 stitches. Exactly the same holds true for the rows.

If 40 rows equal ten centimetres, then four rows equal one centimetre. You want the length to be 30 centimetres. Then 4×30 equals 120 rows. This is so easy that you can work out the simple shapes for yourself."

Q "Knitting the 1 x 1 rib on the ribber, I get a wavy edge. Can anything be done to avoid this?"

A "Certainly. Knit the zig zag row at stitch size 0/0. Insert the comb, do not put on the weights and knit two circular rows. Now put on weights (one at each end of the comb). Set the rib tension and continue to knit the rib.

On completion when the work is removed from the machine, take a fine knitting needle and insert it into each stitch at the cast on edge and gently but firmly 'pull' the knitting needle away from the work and you can see the stitches straighten up and a

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much improved edge is the result.

In addition to the above, the Brother has a 'slide dial' on the ribber which can be used to make the first few rows a little tighter. Put it on to No. II for the zig zag and two circular rows. Remember to return this to No. I after these two rows.

With a Knitmaster, in addition to the cast on above, it is a help to use the 'P' carriage. Set needles in 1 x 1 rib arrangement. Thread up, using stitch size 0/0.

Disconnect the ribber arm from the main carriage and take it to the opposite end of the needle bed. Run the 'P' carriage across the ribber needles, which brings

them all up to UWP and also opens the latches. Take the main carriage, with the yarn in the feeder, across the bed and note the yarn is caught in the main bed and also in all the ribber needles although they stayed in UWP. With the ruler, bring these needles back to WP. Connect up the ribber, insert the comb and carry on as described above.

Another little tip, for all makes, is to knit the zig zag row, insert the comb and wire and knit the two circular rows, all as described above. Then increase stitch size to rib tension on both beds and knit one row across. Now put on the weights.

When the rib is complete, don't forget to give it all a firm 'stretch' lengthways. This helps to 'set the stitches' and gives the rib a nice shape.

Remember too, if the 'phone rings or you have some other domestic crisis when you are in the middle of the rib, do remove the weights to prevent the rib 'growing' - you never know how long you are going to be called away."

Q "This is so basic, I know people will groan, but why can't I do the 'weaving cast on'? Usually when I knit the second row, it all ravel up, or only a few stitches catch."

A "You must have a machine that has weaving brushes to do this method. I have also found difficulty with some of the earlier models, especially the Brother 710.

Follow these instructions exactly.

Bring the number of stitches required to HP. Take the empty carriage across and back. Now all needles are lined up in working position. With the 1 x 1 ruler bring alternate needles forward to HP. With weaving brushes down and, for Knitmaster, side levers forward, hold the end of the yarn that has been threaded up as usual, over the top of these needles.

Using main stitch size, knit the row. Continue to knit.

The secret is a) weaving brushes down, b) needles alternately in HP and WP, c) Knitmaster side levers forward, d) yarn across the top, e) main stitch size. No problem! Quick and easy."

Q "Last month we had a beginner knitter who was asking advice on how to spend the £20 present given to her to spend on her knitting machine. May we now ask her what she did buy and whether she has done any knitting yet?"

A Knitter. "Yes, thank you - I did indeed buy the wool winder as recommended by members, plus some pale coloured four ply yarn. I have made a child's cardigan, but before I knit another one some help with the buttonholes would be appreciated."

"I could see the coffee on its way at that moment, so I thanked our new knitter for her question and said we would deal with it first next month. I said goodbye and wished them 'Happy Knitting'."

Push Ns from HP to UWP, K 2 rows (K 1 row less for button band). Transfer sts for st st *. With P side facing, pick up sts along right front edge and half of back neck and place on to Ns. Using MT, K 1 row. Cast off loosely.

BUTTON BAND AND COLLAR

Work as for buttonhole band and collar to * omitting buttonholes and reversing shapings by noting alteration in number of rows worked. With P side facing, pick up sts along left front edge and half of back neck and place on to Ns. Using MT, K 1 row. Cast off loosely.

PRESSING

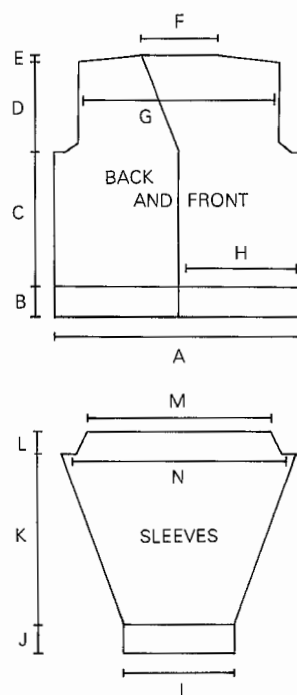
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join centre back seam on collar so that the seam is on the underside when collar is folded. Set in sleeves gathering slightly. Join side and sleeve seams. Lightly press ribs and fold collar. Sew on buttons.



"I didn't know what I was letting myself in for when I took this job."



A	= 51 [53, 55.5, 57.5, 60.5, 63] cm
B	= 6.5 cm
C	= 28 cm
D	= 18 [18.5, 19.5, 20.5, 21.5, 22.5] cm
E	= 1.5 cm
F	= 16 [16, 16, 18, 18, 18] cm
G	= 41 [43, 44.5, 46.5, 48, 51] cm
H	= 25.5 [26.5, 27.75, 28.75, 30.25, 31.5] cm
I	= 22.5 [24, 24.5, 26, 26.5, 28] cm
J	= 6 cm
K	= 35.5 [36.5, 37, 38, 39, 40] cm
L	= 4.5 [4.5, 4.5, 5.5, 5.5, 5.5] cm
M	= 38 [40, 42, 44, 46, 48] cm
N	= 48 [50, 51.5, 55.5, 57.5, 60] cm

4



4 TOP WITH PATTERNED PANEL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Many A Mickle Lakes.
1 [1] x 500g cone in Buttermere (MY).

GARMENT WEIGHT

Finished garment in first size weighs 240g.

The fibre content of this yarn is 66% Cotton, 25.5% Polyester, 8.5% Linen. For further details please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

YARN THICKNESS

This yarn is medium fine to medium weight and knits as three to four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in
Actual size 99 [109] cm, 39 [43] in
Length to shoulder 58 [59] cm, 22¾ [23¼] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches on front bed to 34 cm and 100 rows to 26 cm, measured over stocking stitch (stitch size setting approximately 6½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. When decreasing only the sts on front bed are counted. Count Ns in NWP on patterned part of front as sts throughout. When decreasing at neck edge, decrease racking sts on back bed as soon as they swing out beyond front bed sts. You can if you wish thread ribbon or cord through the ladders on the front of the garment.

off 12 [13] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 11 [15] sts. Return all pushers to blocking rail. Arrange back bed Ns at noted. Transfer the front bed sts held from back bed and arrange for patt. Set lock on EX/N and keeping racking patt correct, finish to correspond with first side, reversing shapings.

ARMHOLE BANDS

Handle up. Orange strippers. Set up 86 [92] Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and st size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and st size to 2½/2½, K 2 rows. Handle down. Push empty Ns on back bed to WP. Set lock on

BACK

Handle up. Orange strippers. Set up 148 [162] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and st size to 2/2. Using MY, K 1 row. Set lock on CX/CX and st size to 3/3, K 3 rows. Set RC at 000. Set lock on N/N and st size to 4/4, K 38 rows *. Transfer all sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Set lock on GX/N and st size to 6½. K 120 rows. Work measures 38.5 cm, 15¼ in. Place marker at each end. K 76 [80] rows. RC shows 196 [200] and work measures 58 [59] cm, 22¾ [23¼] in.

SHAPE SHOULDERS

Cast off 12 [14] sts at beg of next 6 rows and 14 [15] sts at beg of foll 2 rows. Cast off rem 48 sts.

FRONT

Work as for back to *. Transfer all sts to front bed dec 8 sts evenly across the bed. 140 [154] sts. Push empty Ns to NWP. Handle down. Rack bed completely to the left. Arrange the centre 72 Ns as diagram 1. Fill each back bed N in WP with the heel of a front bed st. Black strippers. Set RC at 000. Set lock on EX/N and st size to 5½/6½. Cont in patt. K 136 rows. Work measures 38.5 cm, 15¼ in. Place marker at each end. K 44 [48] rows.

SHAPE NECK

Note position of back bed Ns at left of centre and direction of racking. Using a length of MY, cast off centre 16 sts. Transfer back bed sts at left to front bed. Put a pusher into WP under all front bed Ns at right. Set lock on EX/BX. Cont on these sts for first side. K 2 rows. Dec 1 st at neck edge on next and every foll 3rd row until 48 [55] sts rem.

SHAPE SHOULDER

Dec 1 st at neck edge on foll 3rd row and, at the same time, cast

CENTRE OF MACHINE



14 STITCH REPEAT

Arrange centre 14 needles as above and repeat each side until there are 36 needles in pattern at each side of centre.

PATTERN

Lock EX/N. Knit 2 rows. ↻ x 1, 6 times.
Lock EX/N. Knit 2 rows. ↻ x 1, 6 times.

N/N and st size to 3½/3½, K 2 rows. Push empty Ns on front bed to WP. K 3 rows. Set lock on CX/CX and st size to 4/4, K 4 rows. Black strippers. Set st size to 5/5, K 2 rows. Set st size to 6/6, K 2 rows. Using WY, K a few rows and release from machine *.

NECKBAND

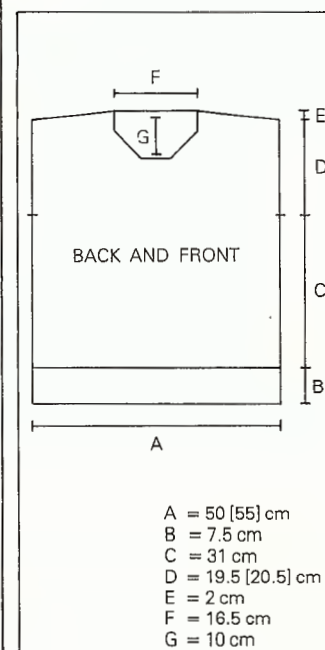
Handle up. Orange strippers. Set up 122 Ns on each bed in WP. Work as for armhole bands from * to *

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Join shoulder, side and band seams. Pin bands into position, backstitch through open loops of last row worked in MY on right side and slip stitch other side of band through open loops on inside.



DUOMATIC UPDATE

ON THE RACK AGAIN

In last month's Machine Knitting Monthly I wrote about racking patterns on the Duomatic machine. I was only able to cover a few of the many possible patterns so I am going to write some more about racking in this issue.

Hazel Duignan

All the general advice given last month applies to these patterns. Please do not forget the most important piece of advice which is rack and then knit as, if you rack and knit together, disaster follows!

SAMPLES 1A AND 1B

These are knitted in two ends of 2/30s high bulk acrylic.

1A is a sample of simple 2 x 1 rib knitted at stitch size 3 1/2/3 1/2 over 38 needles and I have knitted it so that you can compare it to the same sample knitted with racking.

1B. Handle down, orange strippers. Set up as diagram I over 38 needles. Rack one place to left. Set lock to N/N, stitch size 1 1/2/1 1/2, knit one row. Set lock to CX/CX, stitch size 2 1/2/2 1/2, knit three rows. Rack one place to right. Transfer extra stitch to front bed and put empty needle in NWP. Set lock to N/N, stitch size 3 1/2/3 1/2. Knit two rows (R) x 1, knit two rows (L) x 1. These four rows form the pattern.

If you compare the samples 1A and 1B you will see that 1B is made much wider by the racking. I think it is a pretty pattern too and find it useful at the hem edge of a jacket where a simple 2 x 1 rib would pull in too much. Both sides of this fabric are the same so it can be used on either side.

SAMPLE 2

This is a very similar pattern to 1B but because an AX setting has been used on the front bed, it is wider and more bulky. The pattern only shows on one side of the fabric.

Set up as diagram II. Cast on, then:- Set lock to N/AX, stitch size 3 1/2/3 1/2. Handle down, orange strippers. Knit two rows (R) x 1, knit two rows (L) x 1. These four rows form the pattern.

I have used this fabric for babies' and children's sweaters. It is bulky and warm and if you use two ends of 2/30s high bulk acrylic, it is very cheap to knit. I have used stitch size 3 1/2/3 1/2 for

the sample so that you can compare the sample with samples 1A and 1B. If I were knitting a garment I would increase the stitch size to give a softer fabric.

SAMPLE 3

This is one of the many 'crochet' stitches which can be knitted on the Duomatic and this one is knitted on the 2 x 1 setting.

Arrange needles and pushers as diagram III. Handle down, orange strippers. Set lock to N/N, stitch size 3/3, knit one row. Set lock to CX/CX, stitch size 3/3, knit two rows. Set lock to N/N, stitch size 4/4, knit one row. Change to blue strippers if you have them. Set stitch size to 5 1/4/5 1/4. Set locks to AXo/AXo, knit six rows (R) x 1. Set locks to N←/N←, knit two rows (L) x 1. These eight rows form the pattern.

There is quite a lot to remember and I find it easier if I say one, two, three every time I come to a change. So it is, knit six rows AX/AX. One, push levers from X to N. Two, press arrow keys. Three, rack to left. Knit two rows N/N. One, push levers from N to X. Two, release arrow keys. Three, rack to right.

All this takes me right back to my school days when I learned to dance a very wooden waltz muttering one, two, three under my breath whilst peering down at my feet to make sure that they were one, two, threeing as well.

SAMPLE 4

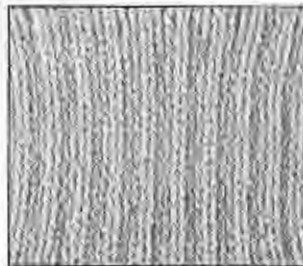
Cast on using the same needle and pusher arrangement as sample 3. Use one strand of 2/30s acrylic and stitch size 3 1/4/3 1/4. Set locks to AXo/AXo, knit ten rows (R) x 1. Set locks to N←/N←, knit two rows (L) x 1.

In spite of using only one strand of such a fine yarn the resulting fabric is quite firm and stable.

SAMPLE 5

This is a variation on sample 3 and once you have tried it, try a few variations of your own. You can leave more empty needles if you

SAMPLE 1A



SAMPLE 1B

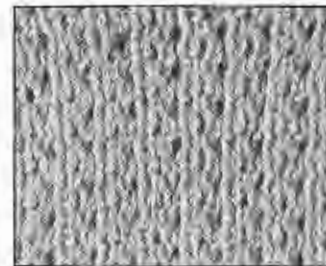


DIAGRAM I



SAMPLE 2

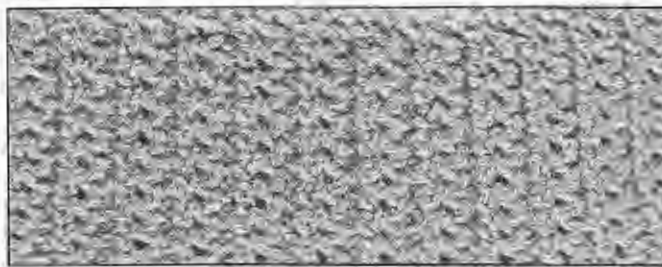
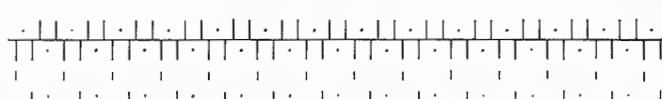


DIAGRAM II



SAMPLE 3

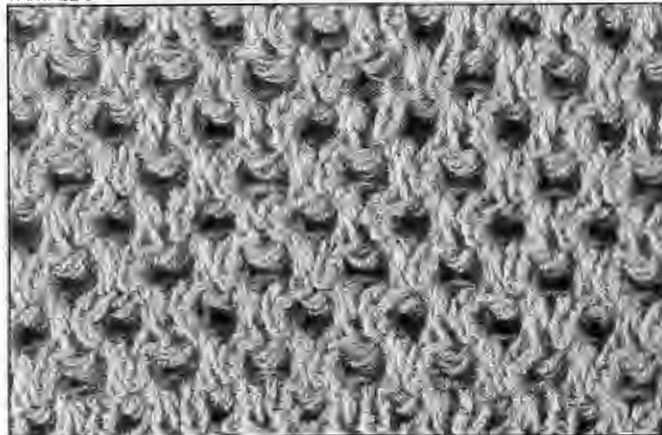


DIAGRAM III

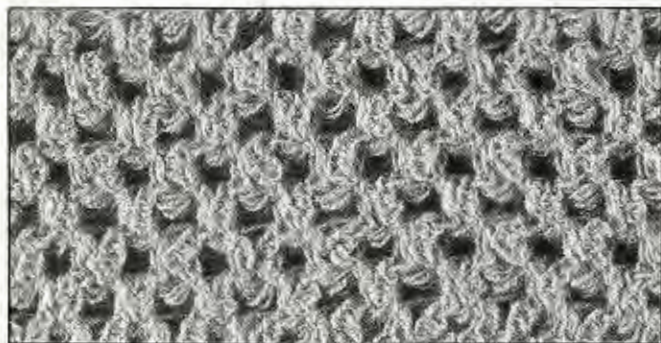


Please note:
Throughout this article the symbol

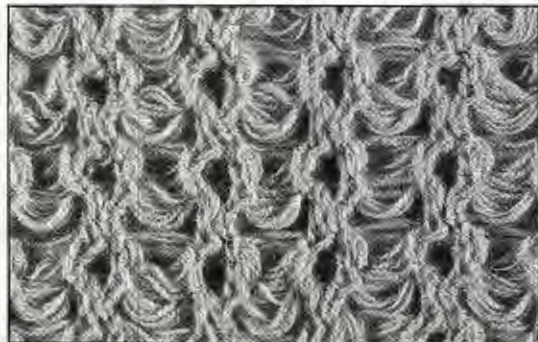
Ⓡ = Ⓢ

Ⓛ = Ⓣ

SAMPLE 4



SAMPLE 5



SAMPLE 6



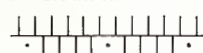
DIAGRAM IV



DIAGRAM VI



DIAGRAM VII



SAMPLE 7

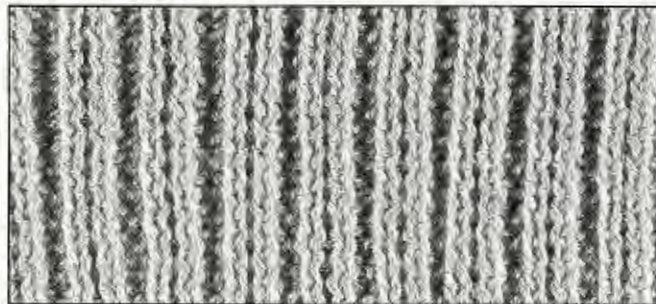


DIAGRAM VI



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5 FIVE SUMMER TOPS FROM FOUR CONES

PATTERN RATING

* Easy to knit

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Knitmaster Aneto 2-ply

- 1 [1, 1] x 500g cone in Saffron
- 1 [1, 1] x 500g cone in Winter Green
- 1 [1, 1] x 500g cone in Red Pepper
- 1 [1, 1] x 500g cone in Midnight

GARMENT WEIGHT

Finished garment in first size weighs approximately 275g.

The fibre content of this yarn is 80% Acrylic, 20% Nylon. For further details about local or mail order stockists, please write to Knitmaster Ltd., 39-45 Cowleaze Road, Kingston-upon-Thames, Surrey KT2 6DT.

YARN THICKNESS

This yarn is medium weight and knits as four ply using 2 strands of yarn together.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 98 [108, 118] cm, 38½ [42½, 46½] in.
Length to shoulder 55 [58, 62] cm, 21¾ [23, 24½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using 2 strands of yarn together (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of tops 1, 2 and 3 and purl side of knitting as right side of tops 4 and 5. Use 2 strands of yarn together throughout.

TOP 1

MC = Saffron
C = Winter Green

TOP 2

MC = Red Pepper
C = Saffron

TOP 3

MC = Midnight
C = Red Pepper

TOP 4

MC = Midnight
C = Saffron

TOP 5

MC = Winter Green
C = Midnight

at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Cont in C only. K 52 [56, 60] rows.

SHAPE NECK

Using a length of appropriate

colour, cast off centre 28 sts and push 61 [68, 75] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. 50 [57, 64] sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

TOP 1 BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 70 [77, 84] Ns at left and right of centre 0 to WP. 140 [154, 168] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 70 [76, 84] Ns at left and 70 [76, 83] Ns at right of centre 0 to WP. 140 [152, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

140 [154, 168] sts.

ALL MACHINES

Set RC at 000 *. Using MT, cont in stripes of 4 rows C and 4 rows MC, K 22 [23, 25] rows. Shape sides by inc 1 st at each end of next and every foll 23rd [24th, 26th] row until there are 150 [164, 178] sts. K 5 [8, 10] rows. RC shows 120 [128, 140] and work measures 37 [39, 42] cm, 14½ [15¼, 16½] in. Place marker at each end **. Cont in C only, K 60 [64, 68] rows.

SHAPE NECK

Using a length of appropriate colour, cast off centre 40 sts and push 55 [62, 69] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next row. 50 [57, 64] sts. K 6 rows. Cast off. With carriage

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 134 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 11 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Using MT-3, K 9 rows. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 101 [107, 113] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [107, 113] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.



5



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PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side, neckband and armhole band seams. Pin neckband and armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

TOP 1

MC = Saffron

C = Winter Green

TOP 2

MC = Red Pepper

C = Saffron

TOP 3

MC = Midnight

C = Red Pepper

TOP 4

MC = Midnight

C = Saffron

TOP 5

MC = Winter Green

C = Midnight

TOPS 2, 3, 4 and 5

Work and complete as for Top 1 but with the following variations.

TOP 2

BACK AND FRONT

Work as for Top 1 to *, then cont in C to end.

TOP 3

BACK AND FRONT

Work as for Top 1 to *, then cont in C to **, then cont in MC to end.

TOP 4

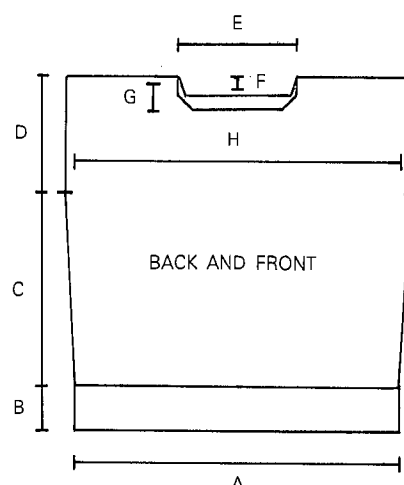
BACK AND FRONT

Work as for Top 1 to *, then cont in stripes of 20 rows C and 20 rows MC to end.

TOP 5

BACK AND FRONT

Work as for Top 1 using MC only to **, then cont in stripes of 4 rows C and 4 rows MC to end.



A = 50 [55, 60] cm
B = 7 cm
C = 30 [32, 35] cm
D = 18 [19, 20] cm
E = 18 cm
F = 3 cm
G = 5 cm
H = 53.5 [58.5, 63.5] cm

TOP 1 (page 30): Skirt, BHS. Earrings, ADRIEN MANN
TOP 2 (page 30 inset): Skirt, PHOOL. Jewellery, DOLCIS EXTRAS
TOP 3 (page 31): Shorts, NEXT
TOP 4 (page 33): Skirt, NEXT
TOP 5 (Page 31 inset): Trousers, JOHANNE LINDER, Earrings ADRIEN MANN. Hats, SANDRA PHILLIPS



SINGER SPECIAL

Last month I described unpacking the box (and the need to search very carefully for all the accessories).

This time I am going through the parts of the machine and their various uses.

Joan Lafferty

Having read the instruction book several times, I then sat at the machine with the book beside me. This is not easy in a very small room, but I have "loaned" myself a stool from the kitchen to take any books I need to use. I was glad that the Singer instruction book folds back neatly – others I have just slid on to the floor!

The description of the machine lists nineteen parts with eleven for the carriages. This sounds somewhat daunting, but it does show that all the parts are recorded. Many years ago I remember a book which overlooked some items. Very confusing.

The next pages covered the accessories and how to set up the machine; I had already gone through this exercise, so I skipped on to "the needle bed" section. This explains that the back bed is permanently fixed, while the front one is moved up and down and from side to side when the occasion arises. The bed is moved downwards by pressing two levers on the right and left under the front bed. There is another lever at the left side, just to the right of the space selector lever. This second lever is on a dial and is called the 'intermediary lever'. I found myself pushing this instead of the space selector lever and wondered why nothing happened. I have learned to look at what I am doing now, instead of relying on touch.

The lowest position is not used at all when knitting, but only to give space when casting off on the back bed. The next step (the intermediate position) is used for checking the stitches and can be used when there is work on both beds.

The working position is when both beds are level with one another and is used for ribbed knitting. I am familiar with all these from my Japanese machines, but there is one other position for the front bed – upper position – which is used when working on the back bed only. This is where this machine differs from the Japanese ones. With the latter one knits stocking stitch with the front bed at the lowest position; with the Singer the front

bed is not only pushed up, it has to be one step above the rib knitting position. This is done by pushing the grey levers inwards as before, at the same time pushing the front bed upwards.

The front bed can be moved to the left or right with the racking lever, which is tucked away under the front bed when the machine is first set up.

(Nothing whatever to do with the racking lever, but on the page describing how to set this up one is told to remove packing material from the right-hand side of the front bed "as illustrated". The picture shows the bit of foam rubber dropping to the floor but on the machine is the word "sit". "Does one order the knitting machine about like a dog?" I asked myself. I had to dig out my old French dictionary and look up "sit". Not there; the nearest I got was "sitcot", which means "as soon". Possibly "sit" means "remove the packing as soon as you set up the machine" – maybe a French scholar will enlighten me, I like to know these things!) Back to the racking lever. Once

discovered under the left-hand end of the machine, it is quite easy to pull into the working position. Two pages further on it says that the racking lever can be tucked away behind the needle bed when not in use. I can't think I would do this, unless I was packing the machine away.

On the extreme left of the needle bed, is another set of numbers – one to eight. These refer to the positions for the racking lever. When the lower bed is pushed up you find an arrow moulded into the plastic of the machine. (It is easy to miss this, unless you know what to expect.) For normal knitting the arrow is over number four; pushing the racking handle moves the front bed from left to right and vice versa.

The "intermediary lever" had me stumped for a while until I realised that it performs much the same function as the Japanese "half pitch" lever. (I keep mentioning these comparisons because knitters just starting to use a Singer freestyle may be used to the Japanese machines. Moreover for a completely new knitter it may be of assistance when knitting a pattern written for a different make of machine.)

The intermediary lever does not move on its own (which is just as well since I was daft enough to try to drop the front bed using this lever!). One has to use it together with the racking lever, either squeezing the two together, or pulling in opposite directions,

according to which mode is being selected.

The Japanese "half pitch" lever has two positions; the Singer has three. These are marked on the dial above the lever. When the lever is in the central position the needles are opposite one another; this position is used for casting on and working rib, also for working on the back bed only. To get to the left-hand position the intermediary lever and the racking handle are used together, pulling each outwards. This position is used for "full needle rib" when every needle is in work on each bed.

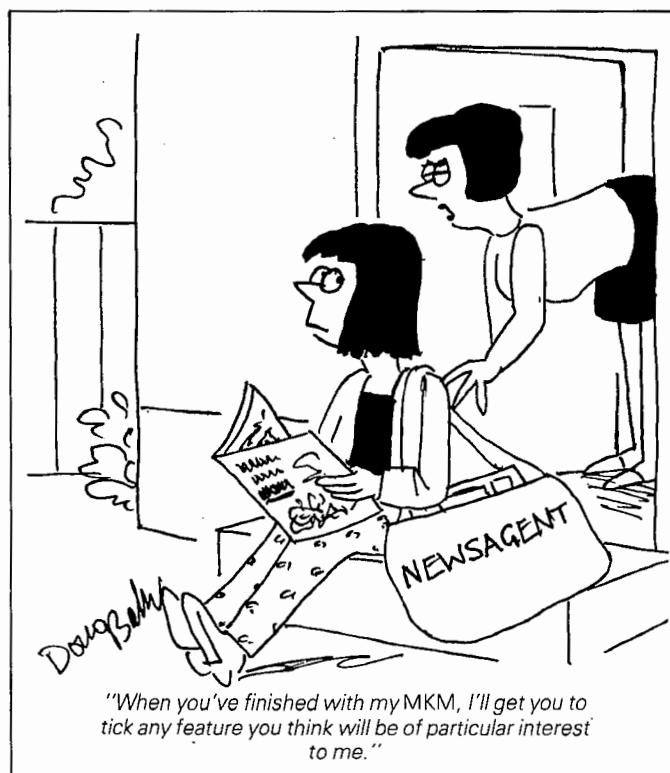
The "quarter pitch position" is when the lever is on the right. This is obtained by squeezing both the intermediary lever and the racking handle together. (This position corresponds to the "half pitch" setting on Japanese machines.) This is used when transferring stitches from the front bed to the back with the transfer carriage, or moving stitches from one bed to the other by hand.

There is yet another lever which is new to me. This is called the "space selector". Above the figures for racking is a square dial. This is numbered from three to six and adjusts the space between the beds for three to six millimetres. The latter is to enable the machine to knit with thick yarn.

The next sections give details of the marking on the needle bed and how a stitch is formed. This seemed familiar ground to me. However a description of the various buttons and switches definitely was not. I have found in the past that these are more obvious when one is actually knitting on the machine. From my previous reading I know that the details of how to knit are given very fully, so I shall wait until I get to that stage and refer back as required.

The tension dial goes from one to twelve, with one "dot" in between. Most of the Japanese machines go from one to ten with two "dots" in between. Not having a degree in mathematics I shall not attempt to relate the tensions one to another. This just reinforces what I am fond of saying – each machine (even from the same manufacturer) is unique in the matter of tension, so each one must be treated as an individual.

Next I came to threading the yarn into the various tension points. Now I feel I am getting somewhere near to doing some actual knitting! Again, the pictures are very small. This is a pity, because there is a lot of blank



space on the page. However, my trusty magnifying glass was to hand; the pictures are very comprehensive once I could see them.

The first thread guide is a familiar triangle. The book tells one to put the cone on the table and thread through this point first. I have found in the past that the cone needs to be on the floor for this particular yarn point to be effective. On the table a small cone topples over, the yarn on a large one catches up. In both cases a row of tight stitches results. I tried both on this machine to see if the Singer guide made any difference. It didn't - my small cone toppled over and the yarn caught on the large one! So unless you can put the cone on the floor (I can't), miss out this first threading point and go straight to the tension discs. These are rather like the tension discs on the older sewing machines. With one exception - there is a little "bump" on the disc; the yarn must "click" over this, or there is not enough tension. This is not made clear in the instruction book. Instead it

tells you to hold the yarn firmly and pull gently. Be too gentle and you will miss this "bump"! After this the yarn is threaded through a wire, then to the end of the tension arm. This has a little plastic wheel which holds the yarn very securely. Top marks for this little gadget. I guess it will be very clever yarn that slips off this wheel (providing it is properly positioned in the first place). All other yarn masts I have encountered have a bent wire feed, which is sometimes rough and catches the yarn; sometimes the yarn leaps out. Finally there is a wire eyelet, then the yarn can be fastened to a clip until required.

To test out the triangular yarn feeder I had to do a little knitting, but I do not have space to record my efforts: this will have to wait until the next issue.



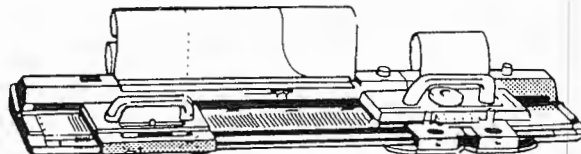
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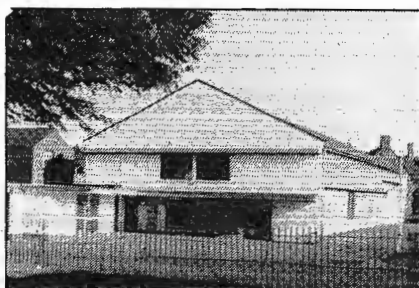
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6 SWEATER WITH FISH INTARSIA

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.
1 [1] x 400g cone in Jade (MC).
1 [1] x 400g cone in Pink (A).
A small amount in White (B), Mauve (C) and Lemon (D).

GARMENT WEIGHT

Finished garment in first size weighs 330g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 107 [117] cm, 42 1/4 [46] in.
Length to shoulder 71 [78] cm, 28 [28 3/4] in.
Sleeve seam 45 [46] cm, 17 3/4 [18] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The chart is reproduced courtesy of Lyric Books from The Harmony Guide to Colourful Machine Knitting. For details of stockists please write to Lyric Books Ltd., P.O. Box 152, London NW7 3TF.

STRIPE PATTERN

K 8 rows MC, 12 rows A, 8 rows MC, 12 rows A, 8 rows MC and 12 rows A. Always twist yarns together when changing colours in intarsia to prevent a hole forming. Work 122 rows in intarsia pattern, then cont in MC.

1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 54 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 76 [82] Ns at left and right of centre 0 to WP. 152 [164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

BOTH SIZES

152 [166] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt, K 60 rows *. Using MC, K 68 [72] rows. RC shows 128 [132] and work measures 42 [43] cm, 16 1/2 [17] in. Place marker at each end. K 108 [112] rows.

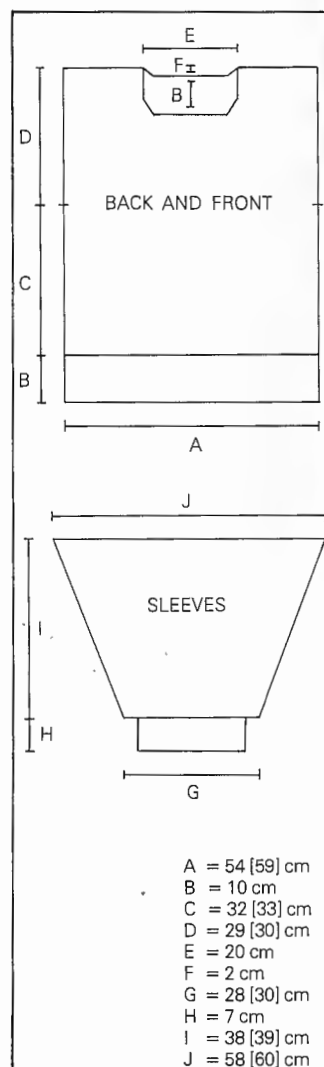
SHAPE NECK

Using a length of MC, cast off centre 42 sts and push 55 [62] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 48 [55] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 76 [83] Ns at left and right of centre 0 to WP. 152 [166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for



FRONT

Work as for back to *. Using MC, K 16 rows. Cont in intarsia from chart, K 52 [56] rows. RC shows 128 [132] and work measures 42 [43] cm, 16 1/2 [17] in. Place marker at each end. K 76 [80] rows.

SHAPE NECK

Using a length of MC, cast off centre 10 sts and push 71 [78] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. 48 [55] sts. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [42] Ns at left and right of centre 0 to WP. 80 [84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt and shape sides by inc 1 st at each end of every 3rd row until there are 120 [124] sts. RC shows 60. Using MC, cont to inc on every 4th row from previous inc until there are 164 [168] sts, K 4 [8] rows. RC shows 152 [156] and work measures 38 [39] cm, 15 [15 1/4] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 62 [68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few



rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 149 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 19 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT-3, K 15 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.

KEY

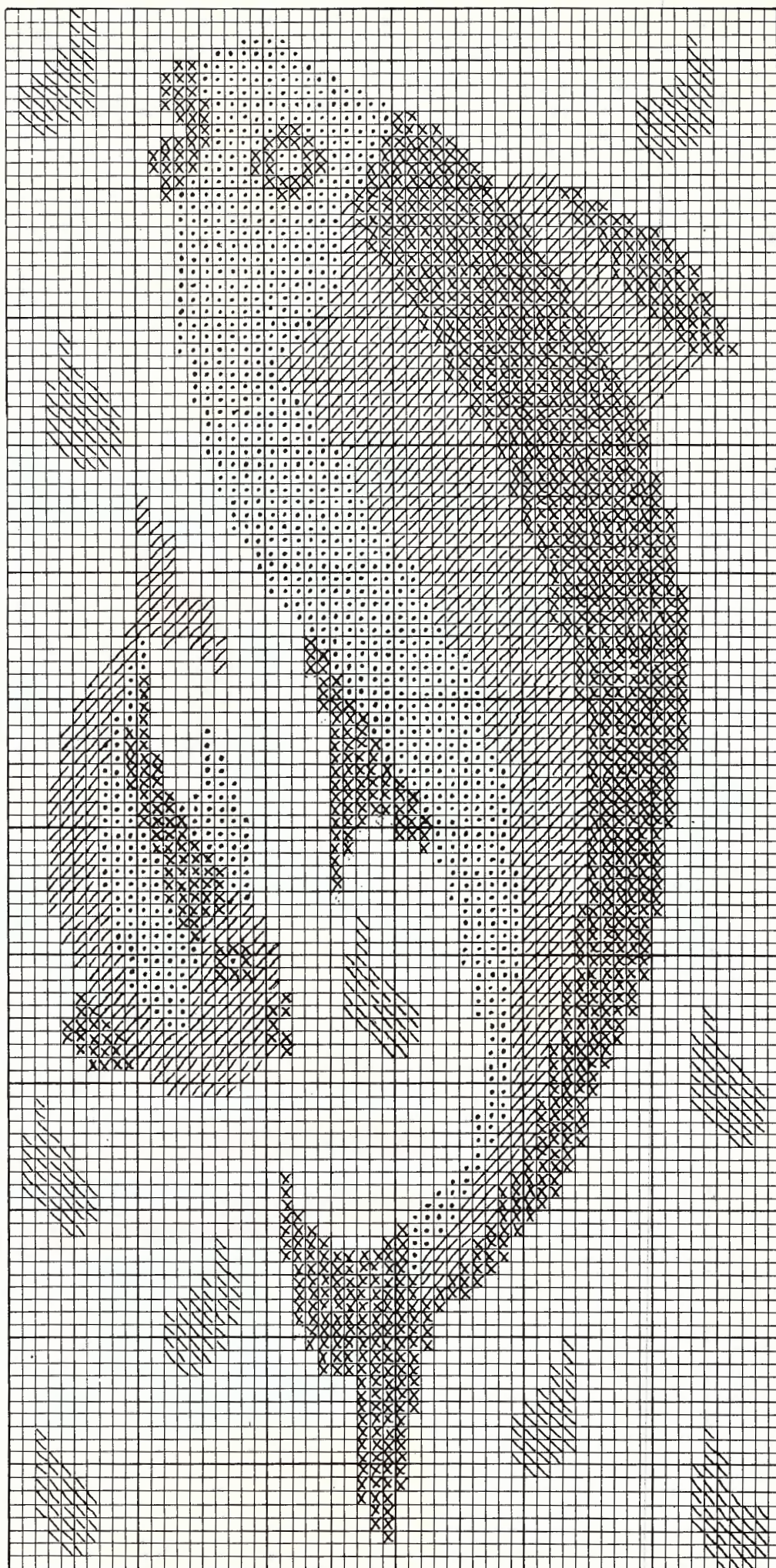
□ = MC

▣ = A

▤ = B

▥ = C

▧ = D



○ Centre

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne

I was pleasantly surprised at the very practical advice given by Ann Taylor in her article on 'oiling the machine' which was worth its weight in gold.

The use of lubricants not recommended by the manufacturer can result in costly servicing bills for cleaning 200 needles, the needlebed and carriage of your knitting machine. The excessive use of oil can also cause problems.

It is wiser to apply it with an oily rag, wiping the front edge of the needlebed, the back rail, the needle butts and the face of the carriage. The machine only needs a film of oil to operate efficiently.

Never pour oil over or into the carriage. It will invariably find its way into the machine bed and in some makes of machine it will cause suction between selection blades which will result in poor needle selection. If this happens the machine must be stripped and cleaned – another costly operation.

If a properly lubricated machine is heavy to operate it usually requires mechanical adjustment or repair. However, before rushing off to your service shop or repair man – just check your needles. One or two damaged needles can be troublesome but easily replaced. If several are damaged it would be advisable to ascertain the cause before continuing your knitting.

Yours sincerely,
Tom Mason,
Service Engineer,
South Ruislip.

Thank you Tom for your valuable 'free' advice. I am happy to pass it on to readers – you may have saved some of them an expensive service call.
Ed.

Dear Anne,

Having read Knitmaster Corner, March issue (I have a faithful 360K) two letters caught my eye in particular – re large size patterns and altering patterns.

The two ladies might like to hear about Modern Knitting Family Fashion Classics, around

£2.00. It has patterns from size 22 to 48-50 chest. As a larger sized lady myself, I found it a very helpful book.

It starts with very easy and basic patterns and as you progress with the book, your knitting improves. Experienced knitters also get some use from the book and Radar owners can use the charted patterns.

Yours sincerely,
Janet Swindlehurst,
Kendal.

Dear Anne,

I had just become a pensioner, was partially sighted too, but with my new-found freedom I wondered what to do. . . .

As an avid reader of MKM, your poem by Jofra was read with great pleasure. It inspired me to send my poem 'Magical Machines' to you.

Yours sincerely,
Amy Wynn-Williams
Gloucester.

MAGICAL MACHINES

*My Toyota 901 was sheer delight to me,
I got the hang of single bed
So a ribber it must be.*

*I put it on – I took it off,
I stuck it in the attic,
Then – decided this won't do,
I really must attack it.*

*I put it on – then studied it,
Had a quiet word
Now work for me – wonder machine*

*OR you will get the bird.
Then it understood me,
Really got my drift,
We got on quite famously
And soon patched up our rift.*

*So many garments then were made,
In tuck and Fair Isle too,
So a Hague linker was of course,
The next magical thing to use.
I turned the little handle
It really was all bliss
Now I often wonder, how,
Did I manage without this.*

*Now I'm thinking of a chunky,
A Brother 260 would do,
But, would it be practical*

*Would I find time,
To use the two?*

A. Wynn.

Dear Anne,

I have found Goldzack knit-in elastic a great help in keeping ribs firm. I use it in the bound off cast on rows on my ribber. When doing a turned up welt on the single bed, I include it in the fold row plus the one before and after the fold row.

However, here is a warning to Knitmaster users. I recently had a length of Goldzack become entangled in the memory drums at the back of the carriage. It took me 30 minutes of very careful effort to pick it all out with the help of tweezers and a magnifying glass. The mechanism is very delicate and it could have damaged the drums. The message is never leave it near other cones you are working with. I think mine was whipped up by the fluffy yarn I was using.

In fact any very fine thread is a potential hazard if left lying loose anywhere near the memory drums. I now put the reel on the floor and feed it in by hand using a bit of tension – it works fine.

Now a tip – users of other machines would find that a small block of wood with a headless nail driven in makes a good holder for the Goldzack elastic.

Many thanks for a super magazine.
Yours sincerely,
Mrs. J. White,
Clacton-on-Sea.

Dear Anne,

When I purchased my Knit Tracer, the vendor told me that she had made the same mistake as Mrs. Corine S. Thistlewood (letter on your page, January issue) and she hoped that I would be able to find some way of using the sheet.

At home, I set out to do something about the mistake. First, I tried nail polish remover which removed most of the marking but left an oily residue. Nothing daunted, I then tried washing-up liquid to remove the oil. Success, but still a trace of that line.

Looking around the kitchen, I saw the Jif and thought, well, like Mrs. Thistlewood, I could only remove the graph lines, in which case I should just have to buy a new sheet. Anne! It worked and I now have a nice clean sheet to make a start on so I am hastening to pass the message on for others. I still don't know if the result is a combination of all the methods I used or just the Jif but I would be inclined to start with the Jif first of all.

Yours sincerely,
Christina Bligh,
Paignton, Devon.

Dear Anne,

I read with interest of the lady in Ann Taylor's article 'Knitmaster Corner' who wants a vest pattern.

I send this on for her in the hope that it may be what she wants. I actually bought it when I had my Passap 201, approximately 1959/60. I made the vest and the long pants and found them very satisfactory.

Yours sincerely,
Helen D. Harris,
Southsea, Hampshire.

Thank you very much for sending in your 'treasure' Helen. It just goes to show we should never throw anything away – it will come in useful one day and I'm sure Ann Taylor's correspondent will be most grateful. Ed.

Dear Anne,

I have been a reader since your first issue and, at first, was disappointed that there was so little suitable for my single bed Knitmaster 323. However things have improved now you give instructions for machines without a ribber.

I was even more pleased when you started Knitmaster Corner and decided to write to say thank you. In the past year I have acquired a Knit Radar and a ribber so now have more scope.

Being organised is not my strong point but here are a few ideas that help me.

My notes are kept in transparent pockets in files.

Radar sheets roll neatly inside the cardboard centres of kitchen rolls. Garments are weighed, also the remaining yarn and notes are kept. This gives me an idea of what can be made with the part cones. Now for a request please, for an article on the merits of the Knitmaster colour changer.

Yours sincerely,
Mrs M. Cross,
Preston.

Thanks for being such a loyal reader, Mrs Cross. I will pass on your request to Ann Taylor and the sock pattern you enclosed, to O. Dowson whose request was on our Helpline page.

Dear Anne,

I saw advertised in your magazine Ann Pennicott punch card designs; I sent for them and asked if she could do me a punchcard of a Yorkshire rose.

It's quite wonderful. Not only did she design one but knitted a swatch and sent me the punchcard design as well. In these days of non-answered letters and indifference, this good lady deserves praise indeed.

I must add she presented me with design, swatch and card all free of charge, if this is not rare!!

Thanks again for a wonderful magazine and wonderful advertisers.

Yours sincerely,
Mrs M. Foots,
Gilderdyke, Yorkshire.

It's a pleasure to print your 'bouquet' for such excellent service, Mrs. Foots. Ed.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 70 [77, 84] Ns at left and right of centre 0 to WP. 140 [154, 168] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 70 [76, 84] Ns at left and 70 [76, 83] Ns at right of centre 0 to WP. 140 [152, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

140 [154, 168] sts.

ALL MACHINES

Set RC at 000. Using MT and MC, K 22 [23, 25] rows *. Shape sides by inc 1 st at each end of next and every foll 23rd [24th, 26th] row until there are 150 [164, 178] sts. K 5 [8, 10] rows. RC shows 120 [128, 140] and work measures 37 [39, 42] cm, 14½ [15½, 16½] in. Place marker at each end. K 60 [64, 68] rows.

SHAPE NECK

Using a length of MC, cast off centre 40 sts and push 55 [62, 69] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next row. 50 [57, 64] sts. K 6 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Shape sides by inc 1 st at each end of next and foll 23rd [24th, 26th] row. K 2 [12, 24] rows. Cont in intarsia from chart. Cont to inc on every 23rd [24th, 26th] row from previous inc until there are 150 [164, 178] sts. K 5 [8, 10] rows. RC shows 120 [128, 140] and work measures 37 [39, 42] cm, 14½ [15½, 16½] in. Place marker at each end. K 52 [56, 60] rows.

SHAPE NECK

Using a length of C, cast off centre 28 sts and push 61 [68, 75] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. 50 [57, 64]

7 TOP WITH CUBE INTARSIA

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply

1 [1, 1] x 400g cone in White (MC)

A small amount in Mauve (A), Pink (B) and Jade (C)

GARMENT WEIGHT

Finished garment in first size weighs 185g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 62-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in
Actual size 98 [108, 118] cm, 38½ [42½, 46½] in
Length to shoulder 55 [58, 62] cm, 21¾ [23, 24½] in

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

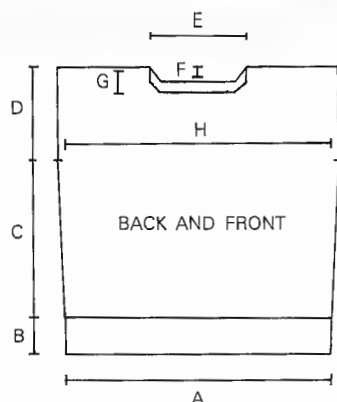
For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The chart is reproduced courtesy of Lyric Books from The Harmony Guide to Colourful Machine Knitting. Always twist yarns together when changing colours in intarsia to prevent a hole forming. Work 140 rows in intarsia pattern, then cont in MC.



- A = 50 [55, 60] cm
- B = 7 cm
- C = 30 [32, 35] cm
- D = 18 [19, 20] cm
- E = 18 cm
- F = 3 cm
- G = 5 cm
- H = 53.5 [58.5, 63.5] cm

sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 134 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 11 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Using MT-3, K 9 rows. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 101 [107, 113] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [107, 113] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

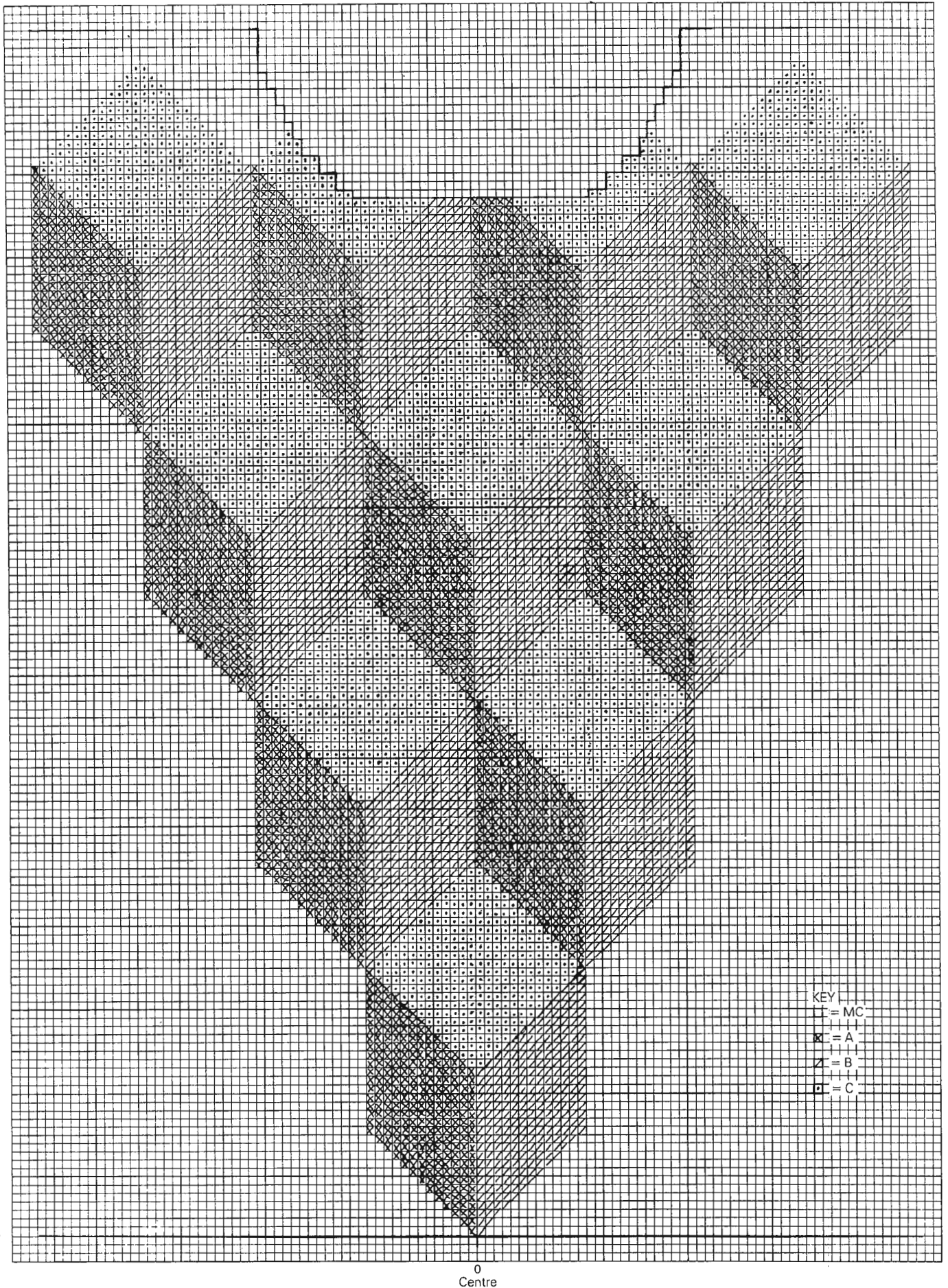
PRESSING

With-wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side, neckband and armhole band seams. Pin neckband and armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.





LATCH ON

PUNCH TUCK RIB

This month I want to talk about punch tuck rib, which is, in my opinion, a sadly underrated stitch.

Joan Lafferty

Recently a friend asked me to knit a cot cover for her daughter who was expecting her first baby. She wanted plain white, which meant no single motifs (or all-over patterns) of little animals. Plain stocking stitch was too boring and as grandmothers, we both agreed that lace was a trap for tiny fingers. I went away and had a think. Tuck stitch seemed the obvious answer, but for something like a blanket it has one drawback. It curls at the edges. I have had a protracted correspondence with a lady in Dorset on this matter. I'm afraid I was not a lot of help to her, since, as she rightly says, even crochet does not produce a flat edge. Far be it from me to spend other people's money, but a ribber is really the answer, Mrs G.

As its name suggests "tuck rib" is worked with the ribber and a punchcard (or mylar sheet, of course). The machine is set for full needle ribbing. That is, every needle on each bed is in work and the half-pitch lever is set to 'H'. Before starting, do remember to insert the close knit bar, or the stitches will not knit off properly.

This is not the stitch for four ply yarn; it is too difficult to get the carriage across. However, it works very well with the industrial two-thirties, or, as in the case of my samples, a three ply yarn. I used Bramwell's Ivette.

Working on my Jones+Brother machine with the 850 ribber, I used the tension two/two, with the slide lever on I. Other makes of machine will need to use a tension one or two numbers higher on the ribber.

For my cot blanket and for the first sample I used our old friend, Knitmaster card three. My colleague was delighted with the nice "medallion" type of pattern; the whole blanket was very light and airy but not too stiff to tuck nicely round a small baby.

I had no pattern for this simple item, I simply worked out, with the aid of a calculator, the number of stitches and rows that I would need for the size I wanted. Oh yes! I had to make a tension piece. Marking this is a bit different to the normal way with

stocking stitch in that the twenty-first stitch comes on the main bed on one side of 'O' and on the ribber bed on the other side. For years I have been following the instructions in the book and pulling the end of contrast yarn down through the work from underneath with the work hook.

What a fiddle that is! Finally I had the bright idea of using a long piece of contrast yarn, marking the stitches in the usual way (that is, actually knitting a stitch by hand with the contrast yarn). Then I threaded the two ends of waste yarn into one eye of the double-ended bodkin and pushed this down through the work between the beds. Simple!

Once the circular rows were knitted I did just one row in plain rib to select the needles, set both 'part' buttons (slip buttons) and knitted. If the tension is too large (or if one has forgotten the fine-knit bar!), this stitch will sometimes catch on the gate pegs. It is best to knit quite slowly; I also find it helpful to run a hand along the back of the work from time to time to feel if any stitches are catching. This saves a lot of frustration later. If the stitch has caught only a couple of rows down it is fairly easy to hook it off with the work hook, making sure that some more stitches don't get caught up in the process! If stitches tend to drop at the edges do use the wire hangers with small weights. I must confess that I didn't use these on my blanket and neither did I have trouble with the stitches catching up. This is probably because I did lots of test pieces to get the tension right and to get the knitter used to the work in hand! I'm convinced that one needs to get oneself "run in" before starting a new technique. But then I'm a bit odd, anyway!

The next problem is how to cast off. I know some knitters feel it is not right to mention hand knitting needles, but I am not one of them. Anything that is useful to the work cannot be wrong, so in this case I decided that I could more profitably spend an evening in my armchair (listening to, not watching! television) while I plied

my two knitting 'pins'. I finished with one last row in full needle rib without the punchcard, then took off on waste yarn. When I am working with the ribber I tend to do a large number of rows of waste yarn. Before I attempt to take the work off the needles, I take off any weights that have been in use. It only needs one stitch to catch as the work is being removed for a ladder to run down. Hence the need for lots of waste yarn, with any luck the ladder does not reach the garment itself.

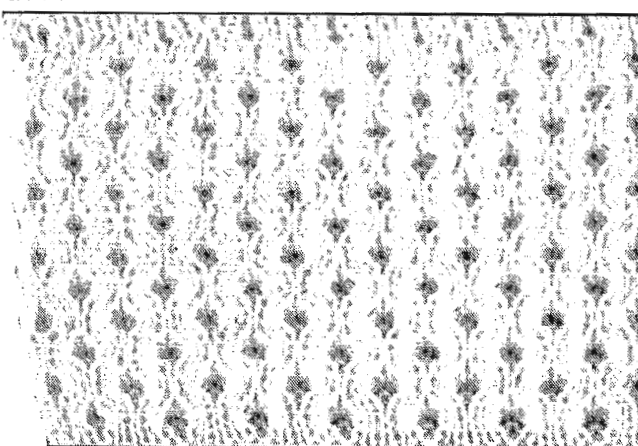
I suppose if I had really been keen to sit at the machine I could have put all the stitches on to the main bed. This would have meant two stitches on each needle, then I would have worked one row on the main bed in a large tension and cast off with the latch tool. This would have made a row of purl stitches on one side of the work, which would not have matched the other end. Possibly this would not have mattered too much, since I crocheted a shell edging all round. It would have mattered more to someone unable to crochet!

I have included a second sample to show how versatile this stitch is. This is number 273 in "Stitch World" for those with

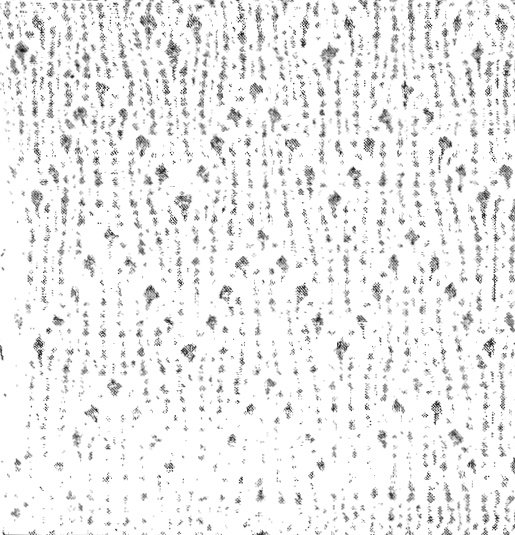
Brother electronic machines. I must say this sample could be overlooked in the book, since it is a rather uninspiring red which does not show up the tuck pattern at all. I tend to look at the charts at the back of the book, just as one would look at a punchcard. I'm sure you will agree that the tuck rib makes it look more like a true lace. Any simple punchcard, suitable for tuck, could be used with similar effect.

I have really included this sample because it shows very clearly the difference in size between the two samples. I have knitted both over sixty needles, although I have done a few rows less on the card three sample. I have taken the trouble to measure these samples. Card three measures 27 centimetres (ten and a half inches) and the other one is 23 centimetres (just over nine inches). So you can see what a difference there is when another stitch is substituted. Now I am going to put on my best school teacher voice and say "It just shows that you must do a tension piece for every garment you knit!" (Meanwhile I am mentally ducking to avoid all those squashed tomatoes that are being projected at me for daring to say that one again!)

SAMPLE I



SAMPLE II



The photograph compares half the width of the two samples which were knitted on the same number of stitches.

8 CHILD'S FLORAL FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply
1 [1, 1, 1, 1] x 400g cone in Cream (MC)
Small amounts of contrast in Jade (A), Ochre (B) and Pink (C)
GARMENT WEIGHT
Finished garment in third size weighs 135g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 51 [58, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.
Actual size 56 [61, 67, 71, 76] cm, 22 [24, 26½, 28, 30] in.
Length to shoulder 29 [32, 35, 38, 41] cm, 11½ [12½, 13¾, 15, 16¼] in.
Sleeve seam 24 [26, 30, 34, 38] cm, 9½ [10¼, 11¾, 13½, 15] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The punchcard shown is reproduced courtesy of Lyric Books and comes from The Harmony Guide to Colourful Machine Knitting. For details of stockists please write to Lyric Books Ltd., P.O. Box 152, London NW7 3TF. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 12 rows MC/A, 6 rows MC/B, 2 rows MC, 12 rows MC/A, 6 rows MC/C and 2 rows MC. These 40 rows form pattern.

shows 38 [44, 50, 58, 64] and work measures 16 [18, 20, 22, 24] cm, 6¼ [7, 8, 8¾, 9½] in. Place marker at each end **. K 44 [48, 52, 54, 58] rows. RC shows 82 [92, 102, 112, 122] and work measures 29 [32, 35, 38, 41] cm, 11½ [12½, 13¾, 15, 16¼] in.

SHAPE SHOULDERS

Cast off 14 [15, 17, 18, 19] sts at beg of next 2 rows and 13 [15, 16, 17, 19] sts at beg of foll 2 rows. Cast off rem 29 [31, 33, 35, 37] sts.

FRONT

Work as for back to **. K 30 [34, 38, 36, 40] rows. RC shows 68

[78, 88, 94, 104]. 14 [14, 14, 18, 18] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 15 [17, 19, 19, 21] sts. Using nylon cord, K 34 [37, 40, 43, 46] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 27 [30, 33, 35, 38] sts rem. K 0 [0, 0, 3, 3] rows.

SHAPE SHOULDER

Cast off 14 [15, 17, 18, 19] sts at beg of next row, K 1 row. Cast off rem 13 [15, 16, 17, 19] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns

back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Dec 1 st at neck edge on every row until 27 [30, 33, 35, 38] sts rem. K 6 [6, 6, 9, 9] rows.

SHAPE SHOULDER

Cast off 14 [15, 17, 18, 19] sts at beg of next row. K 1 row. Cast off rem 13 [15, 16, 17, 19] sts.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 41 [45, 47, 51, 53] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 41 [44, 47, 50, 53] Ns to WP. Work as for back from * to *.

2ND AND 4TH SIZES

Inc 1 st.

ALL SIZES

41 [45, 47, 51, 53] sts. K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES

Push 28 [29, 30, 31, 32] Ns at left and 29 [30, 31, 32, 33] Ns at right of centre 0 to WP. 57 [59, 61, 63, 65] Ns. With carriage at left, replace sts on to Ns inc 16 [14, 14, 12, 12] sts evenly. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MY, K 1 row. Release card and cont in Fair Isle. Shape sides by inc 1 st at each end of 9th [7th, 9th, 9th, 9th] and every foll 6th row, until there are 75 [81, 87, 93, 99] sts. K 7 [5, 3, 5, 7] rows. RC shows 65 [73, 85, 99, 113] and work measures 24 [26, 30, 34, 38] cm, 9½ [10¼, 11¾, 13½, 15] in. Cast off.

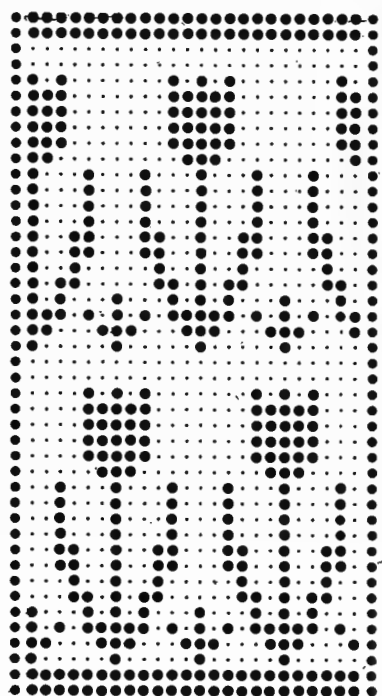
NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 97 [101, 105, 109, 113] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 98 [101, 104, 107, 110] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 5 rows. Using MT-2, K 9 rows. Using







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MT-1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 33 [37, 41, 45, 49] sts in 1x1 rib, K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 5 rows. Make 3 buttonholes by transferring the 4th [4th, 4th, 4th, 4th], 17th [19th, 21st, 23rd, 25th] and 30th [34th, 38th, 42nd, 46th] sts on to adjacent Ns. Leave empty Ns in WP. K 5 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 35 [38, 41, 44, 47] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 4 rows. Make 3 buttonholes by transferring the 4th [4th, 5th, 5th, 5th], 18th [19th, 21st, 22nd, 24th] and 32nd [34th, 37th, 39th, 43rd] sts on to adjacent Ns. Leave empty Ns in WP. K 9 rows. Make buttonholes over same Ns as before. K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of

first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

BUTTONBAND

Work as for buttonhole band, omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join right shoulder seam. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

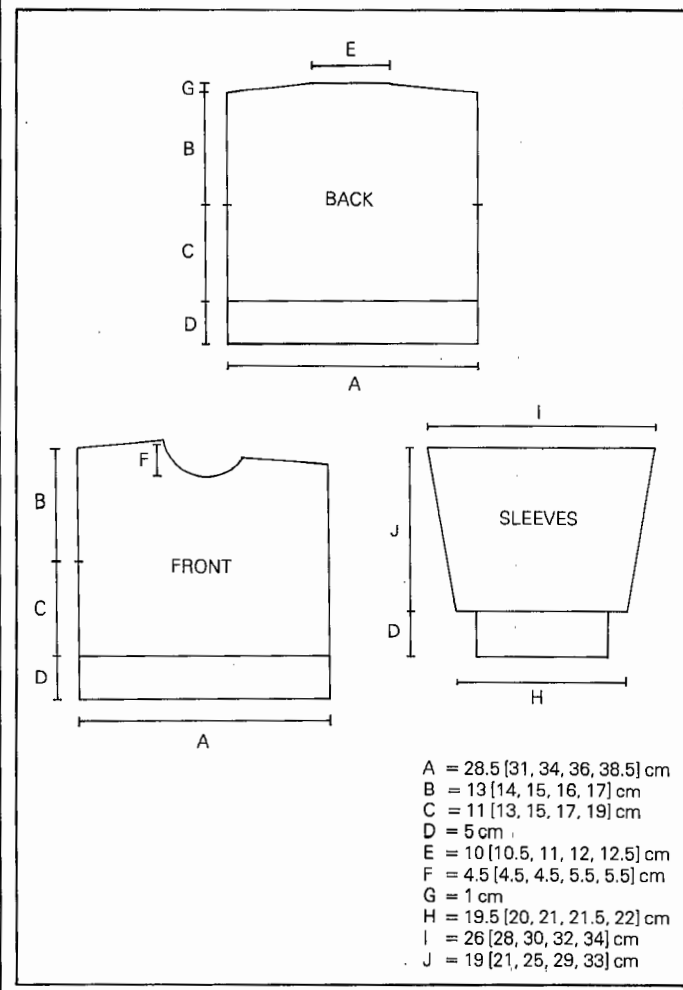
MACHINES WITH RIBBER

Fold neckband in half to wrong side and slip-hem loosely in position.

ALL MACHINES

Pin buttonband to back left shoulder and buttonhole band to front left shoulder. Unravelling WY as required backstitch through open loops of last row worked in MY. Place buttonhole band over buttonband and catch down at armhole edge. Set in sleeves between markers. Join side and sleeve seams. Sew on buttons.

MACHINES WITHOUT RIBBER
Finish buttonholes.



SPOTLIGHT

SPOTLIGHT ON HUNTER'S OF BRORA

Just after the turn of the century, Captain T. M. Hunter started a spinning and weaving mill in the North East of Scotland at Brora, between Inverness and John O'Groats.

In the North of the Scottish mainland and on the Islands, hand spinning and weaving had been an essential rural occupation but this was the first serious industrial textile activity. Because of the famed softness of Shetland wool it was natural that the new mill should look to the Shetland Islands as a source of its raw materials and, because of its relative proximity, the knitters in Shetland and the Fair Isle went to the mill in Brora for their supplies of knitting yarns. As well as straightforward buying and selling a form of barter trade was initiated whereby in exchange for fleeces the crofters received spun yarn which they used to knit traditional Fair Isle garments and the seamless Shetland sweaters. These specialist garments are still produced to satisfy a regular demand but they are not all hand knitted. The islanders can now make the same or very similar articles by clever use of industrial hand knitting machinery. The link with the Shetland Isles remains; Hunters annually process a large proportion of the annual wool clip to be mixed with other wools for their special blends.

Another trade which was undertaken was the exchange of woven blankets for fleeces. This was done with the Hebridean islanders whose sheep did not yield wool of a comparable softness to the Shetlanders but it was ideal for hard wearing, warm blankets. Indeed some blankets made over sixty years ago are still in use having been passed down through generations.

Hunters have progressed considerably since these early years and now their specialties are typical Scottish tweeds and yarns of many different types. Through the years the slogan in the mill has been 'quality'. Quality of yarns based on the use of the best possible raw materials and up to date spinning machinery and quality of service from a family firm in which everyone is interested in the company and their particular position within it.

Of special interest to hand and machine knitters are the yarns which Hunters hold in stock, 'in oil', on cone. These are all in pure new wool and knit to the equivalent of two ply, four ply, chunky and aran. These different

thicknesses are more accurately described as 'counts'.

The 'count' of a yarn is a method of describing the thickness. In the past spinners of different natural fibres - wool - cotton - silk - linen - invented systems of numbering their yarns by stating a relationship between length and weight, since it is almost impossible to measure the exact thickness of a textile material. Also different regions

developed their own systems; we have for instance 'Gala Cut' and Yorkshire 'Skeins'. To add to the confusion spinners using particular spinning techniques, woollen and worsted for example, to spin the same fibre, wool, made up their own systems.

There have been various attempts to regularise the many numbering systems but it could be some time before the international TEX system is in general use.

To further confuse the issue, the hand knitting trade also developed its own nomenclature, not expressed in a logical relationship between length and weight but by describing yarn as one ply, two ply, four ply, aran and so on and, in time, hand knitters knew what to ask for when purchasing yarn or were advised on the printed patterns which they purchased. The point of the exercise is of course to find out how much yarn is required for any particular purpose.

For the serious machine knitter Hunters have produced a chart which will enable you to see at a glance equivalent counts of yarn numbered in various systems. They have gone even further and have printed out the length of yarn you might expect to find in a kilo of yarn in the systems currently in use.

In all the systems they describe, the symbol 2/ before the count number indicates that the yarn has two threads or strands of that count twisted together. Similarly 3/ means three threads, or ends of yarn, 4/ - four and so on.

To find the resultant count divide the count number by the number of threads. Thus 2/8s is equivalent to 1/4s.

Most knitting yarns are two fold or three fold, which are described as 2/ or 3/ and the simple conversion chart shows only such yarns. It is easy for you to convert to four fold (4/) if you first work out the resultant count. Textile technologists work to very strict tolerances, especially when working with fine yarns and fabrics. For the domestic knitter using Shetland and similar yarns however, Hunters' table will prove to be sufficient.

Knitting with woollen yarns 'in oil' has much to recommend it. After raw wool has been scoured and dyed, oil is added to it before further processing, to assist spinning. (Do not confuse this oil

soap; again being careful to squeeze, not rub. Afterwards, if you can, spin the garment in a domestic machine to remove as much moisture as possible and dry flat away from direct heat. Hunters do not recommend tumble drying.

There is a certain amount of shrinkage which varies according to the yarn used, the stitch structure, the knitting tension and the washing procedure. This must be allowed for before starting knitting, but a couple of trials should enable you to make the necessary adjustments to your method of working. It is well worthwhile. Your garments will look good and feel wonderful.

It is also possible to have your garments dry cleaned to remove the oil, but this will not give the same soft handle as washing.

Each knitter should be able to achieve a distinctive handle depending upon the yarn and the manufacturing methods adopted. Hunters' advise that, once you have perfected your own system, you always adhere to the same procedure to achieve a uniform

COUNT CONVERSION TABLE

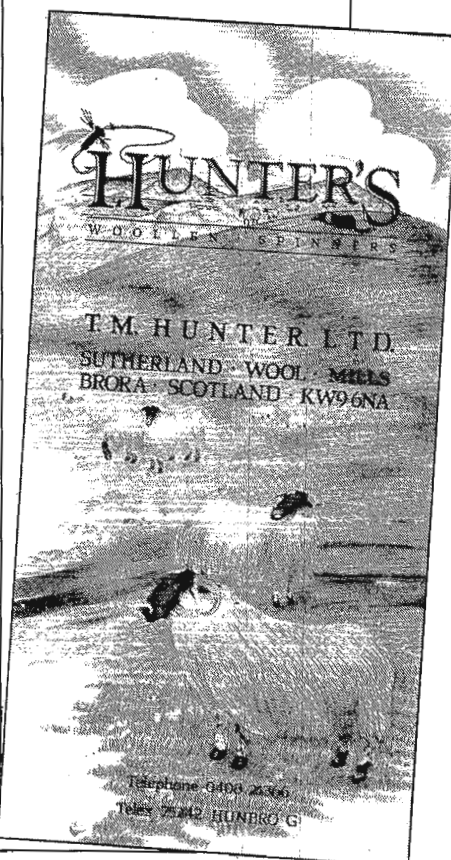
GALA CUT	WORSTED	METRIC	COTTON	APPROX HAND KNITTING EQUIVALENT	LENGTH per KILLO in YARDS	in METRES
2/21 (Hunters Shetland)	2/7½	2/8.4	2/5	4-Ply	4,800	4,400
2/22½	2/8	2/9	2/5	4-Ply	5,250	4,800
2/36 (Hunters Lace)	2/13	2/14.4	2/8½	2-Ply	8,250	7,550
3/18 (Hunters Sutherland)	3/6½	3/7.2	3/4½	D.K.	2,800	2,550
3/10½ (Hunters Aran)	3/3½	3/4	3/2	Aran	1,650	1,500
2/9 (Hunters B.S.S.)	2/3¼	2/3.6	2/2¼	-	2,070	1,900

with lanolin, this is washed out of raw wool before it is spun.) This spinning oil acts as a lubricant to the wool fibre during spinning and to the yarn during knitting. All the commercial firms making high quality garments with cashmere, lambswool and Shetland wool knit with yarn in oil. These knitters are masters of their craft, they have been producing garments of the highest quality for years and the domestic knitter can learn from them. The oil not only assists knitting; during the subsequent scouring or washing process a soft 'finish' or 'handle' is imparted to the garment. This is one of the ways in which these commercial knitters achieve the lovely feel of the best quality cashmeres and lambswools. You will only find this exceptional softness in the best of Shetland wools.

Unfortunately many so-called Shetlands contain none of the real Shetland fibre and are harsh or even scratchy to handle. This is because some spinners have used harsh wools in order to bring down the price of their yarns. Hunters do not do this.

On a domestic scale the oil Hunters use is easily removed from garments by a couple of hand washes in lukewarm soapy water. Squeeze the fabric; do not rub or wring. Then rinse two or three times to remove all traces of

finish which will become associated with your special products.







MASTERCLASS

9 SHADOW PLEATED PATTERNED SKIRT

The pattern has two versions. One is very light, frilly and feminine, the other crisply pleated, but both are made in a similar way.

For the light version, use one strand of Bramwell's Silky in both front and back feeders, adding one strand of Hobby as indicated in the pattern.

For the tailored version, add two strands of Hobby as indicated.

SIZES

Any, according to how much pleating you knit.

YARNS

Originals knitted in Silky, with one or two strands of Hobby; both by Bramwell.

QUANTITIES

Approximately ½ cone Silky in two colours for first two sizes, ¾ cone for really big sizes. Plus: ¼ cone of Hobby for light version, ½ cone for tailored version.

PATTERN

"Rose" pattern from Masterclass in last month's issue, or use your own as long as it has more "pattern" than "background".

TENSIONS

100 stitches on a sample steamed and finished, measured approximately 35 cms, 14 in on tailored version and 2½ cm, 1 in more on light version.

Width is less important as long as you knit enough according to your hip measurement – not less than 315 cms or 3½ yds for up to size 16, measured flat while still on the machine. 45 cms (18 in) more for up to size 20, 90 cms (1 yd) more for really big sizes up to 26-28.

LIGHT VERSION

Black Silky for roses. Pale pink Silky for background. Black Hobby for thicker pleats.

180 needles. Tension 7 on Knitmaster, tension 6 approximately on Jones + Brother.

Cast on in waste yarn, knit about 15 rows. Either close cast on in both strands of Silky or begin straightaway in Fair Isle pattern.

PATTERN

Fair Isle. One strand Silky in back feeder, one strand of second colour of Silky plus one strand of Hobby in front feeder.

Set pattern to knit two rows alike throughout.

Knit 2 rows with Hobby thread in Front feeder. Take out Hobby thread, knit 4 rows in pattern, put Hobby thread back into front feeder, knit 4 rows in pattern. Repeat with 4 rows Silky, 4 rows Silky and Hobby in front feeder for length required. Finish with 2 rows of Silky and Hobby and either cast off or end with 15 rows of waste yarn. Make sure that you end on two complete patterns, in this case an even number of roses, even if it means that you have knitted a little more than you think you need.

Finish pleats as indicated in the article that follows.

Join seam and fold skirt in half to find half waist. Hook up one half evenly on to machine over 150 (175, 200) stitches for yoke.

YOKE

Set Fair Isle pattern to normal. Tension 3 (or MT-4). With Silky only in each feeder, knit 30 rows (one complete rose). Change to plain knitting with both threads in main feeder. Knit 1 row loose, approximately tension 7 or 8. Return to tension 3. Knit 14 rows plain. Pick up loose row to make channel for elastic. Change to pattern and knit 30 rows. Pick up back of pleats to make double yoke and cast off loosely. Repeat for second half of skirt. Sew yoke seams and thread narrow elastic through waist channel, pull up to fit waist and neaten.

TAILORED VERSION

Black Silky for background. Shocking pink Silky for roses. Red Hobby for thick thread.

Make the tailored version in exactly the same way but cast on over 192 needles and put two strands of Hobby in front feeder every four rows instead of one.

For light version, steam edge lightly, zig-zag or finish with one row of double crochet, using background colour. The tailored version should need no finishing.



PATTERNED SHADOWS

Magic! Why have I never thought of it before? Although I have seen some beautiful shadow-pleated skirts walking past me at clubs and shows I have always hesitated about knitting one as it has always seemed a rather slow technique and I have preferred to toss one off using a ribber. I take it all back! I am now a convert!

Mary Dowse

I still like to use my ribber for plain pleats, but for patterned ones shadow pleats are marvellous and I found this out quite by mistake when I was experimenting to try to find an easy single bed way to make a version of my peacock party dress for beginners. Because of this, my first idea was for a very light, floating fabric,

gently pleated, for delicate and airy summer or evening wear.

This is how it is done. Choose a "Fair Isle" pattern with more pattern than background. This is important to make your pleating really easy as the "pleating" works in the front feeder. If you have a favourite "spot" pattern it is worth re-punching or

REVERSE

re-marking the other way round so that your background colour knits in the front feeder. You don't need a colour changer for Japanese machines. For Passap/Pfaff machines you would use one and knitters with these machines will see that it is just as easy for them.

For Japanese machines, set the pattern to knit two rows alike so that the pattern will not look "squashed" when it pleats.

Use a fairly loose tension (approximately tension 6 or tension 7). Use one strand of Bramwell's Silky (or yarn of similar thickness) in the back feeder and the same in another colour in the front feeder.

Knit four rows in pattern. Add one strand of Bramwell's Hobby to the front feeder and, still in pattern, knit four rows. Repeat these eight rows. When steamed or otherwise finished this gives you a gently folded fabric, making a lovely floating skirt for summer day or evening wear. I like to finish the hem by steaming the bottom edge to give a frilly "lettuce leaf" effect which can be further enhanced by a row of machine zig-zag or a row of double crochet in one strand of Silky.

This is not all. I gave this pattern to my friend Pamela Staples to check knit on her Jones + Brother as my samples were knitted on a Knitmaster and yes, it does work on both. She tried adding two strands of Hobby to the front feeder which changed my light and airy confection to a beautifully tailored and crispy pleated effect, making a fabric suitable for any time of year. I can't wait to make one for myself. So easy, no changing of tension; the back thread remains the same and it is easy to slip the extra thread/s in and out of the front feeder. You don't need a colour changer though I do sometimes use mine to "park" the Hobby thread when it's not wanted and it is easier with either two tension masts or a four thread mast so that all threads are kept at the correct tension (but it does work with hand feeding the Hobby if you only have one mast).

So far, I have only tried this with a standard punchcard, but a really big electronic design would look wonderful and although you are using a standard two-colour Fair Isle you can very easily change the colour of your Hobby to bring in lots of different shades for a multi-coloured effect.

Both versions are great for skirts, but you can also use the stitch for big pleated sleeves or a simple pleated top.

So far I have not had the time to try this idea in many other yarns,

but I have tried using Hobby instead of Silky, working eight rows of "thin" and six rows of "thick". This made a very pleasing "crunchy" pleat. I feel that it would also be lovely in very fine wool for warmer wear.

Now a word about joining and finishing. Most of you will be familiar with this and have your own favourite ways, but as the "thick" pleat is on the inside I begin with two rows of thick pattern and end with two rows of thick so that the join is really hidden, whether it is grafted, hooked back to the machine and cast off or linked. For an easy way, begin with a closed cast on and end by casting off (keeping it loose) and making a minute backstitched seam. I also like to put the pleats on a small yoke to keep them in place and to avoid bulk at the waistline.

To finish the pleats you can use one of the steaming kits on the market but I swear by my two fine knitting needles. Thread one through the pleats at the top, one through the bottom. Push them closely together and put a clothes peg to keep them there. Dunk the lot in water, luke-warm if it's wool and hang up to drip-dry. Put weights on the bottom if you think it needs it but mine didn't.

Make a floating skirt now for that holiday outfit - light, pretty and very packable. Make a really pleated one for any time. They take very little yarn and you might easily have enough leftovers to make one for free. A skirt of about three and a half yards measured flat takes about half a cone of Silky or less in each colour and about a quarter of a cone of Hobby for the light version, half a cone for the tailored one.

The number of needles depends upon your skirt length so do make a good sized sample - not less than 100 stitches.

What about the tops for your skirts? Knit one if you like but the light skirt also looks good with a simple T-shirt, a strapless top or a silky shirt and the tailored one looks marvellous with a simple tailored jacket, thin for now and perhaps velvet for later. They both team well with a plain sweater or summer top. I have used my "romantic" rose card from last month's issue for the pattern in fairly strong colour contrasts, but you could make a very feminine one using "moonlight" colours and a lovely evening one with lashings of lurex.

If you would like the pattern of Mary's simple knitted top, please write to her at the address in her advertisement (right).



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Time of meetings

Please include only one entry on this form and print the details
on plain paper if you prefer not to cut your magazine.

12/14

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 56 [58, 62, 64, 68, 70, 74, 76] Ns at left and right of centre 0 to WP. 112 [116, 124, 128, 136, 140, 148, 152] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 50 rows. Transfer sts for st st. Inc 1 st at left edge. 113 [117, 125, 129, 137, 141, 149, 153] sts.

MACHINES WITHOUT RIBBER

Push 57 [58, 63, 64, 69, 70, 75, 76] Ns at left and 56 [58, 62, 64, 68, 70, 74, 76] Ns at right of centre 0 to WP. 113 [116, 125, 128, 137, 140, 149, 152] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 101 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

2ND, 4TH, 6TH AND 8TH SIZES
Inc 1 st at left edge.

ALL SIZES

113 [117, 125, 129, 137, 141, 149, 153] sts.

10 TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum, Detroit Ferie 4-ply.

1 [1, 1, 1, 2, 2, 2] x 500g cones or 4 [5, 5, 5, 6, 6, 7] x 100g balls in Apple White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 360g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Spectrum Ltd, Bankwell Road, Mlinsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117, 122] cm, 34 [36, 38, 40, 42, 44, 46, 48] in.

Actual size 94 [98, 104, 108, 114, 118, 124, 128] cm, 37 [39W, 41, 42½, 45, 46½, 48½, 50½] in.

Length to shoulder 54.5 [55.5, 57, 58.5, 59.5, 60.5, 62, 63] cm, 21½ [22, 22½, 23, 23½, 24, 24½, 24¾] in.

Sleeve seam with cuff folded back 40.5 [42, 42, 43, 43, 44.5, 44.5, 44.5] cm, 16 [16½, 16½, 17, 17, 17½, 17½, 17½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 58 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 8), 31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of stocking stitch and purl side of knitting as right side of tuck stitch. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in tuck st patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 14th [14th, 14th, 13th, 14th, 13th, 13th] row until there are 133 [139, 147, 153, 161, 167, 175, 181] sts. K 15 [7, 7, 12, 7, 5, 13, 6] rows. RC shows 144 [150, 150, 158, 164, 164, 172, 178] and work measures 34.5 [35.5, 35.5, 37, 38, 38, 39.5, 40.5] cm, 13½ [14, 14, 14½, 15, 15, 15½, 16] in.

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of every row until 113 [115, 119, 121, 125, 127, 131, 133] sts rem, then on every foll alt row until 101 [103, 105, 107, 109, 111, 113, 115] sts rem *. K 99 [97, 101, 99, 95, 99, 95, 93] rows. RC shows 260 [266, 274, 282, 288, 294, 302, 308] and work measures 54.5 [55.5, 57, 58.5, 59.5, 60.5, 62, 63] cm, 21½ [22, 22½, 23, 23½, 24, 24½, 24¾] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using

nylon cord, K 67 [68, 70, 71, 73, 74, 76, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. ** Dec 1 st at neck edge and cast off 5 [5, 5, 6, 6, 6, 6] sts at beg of next row. Dec 1 st at neck edge of next row. Repeat from ** 3 times more. Cast off rem 6 [7, 7, 4, 4, 5, 5, 6] sts. With carriage at right, unravel nylon cord over 33 [33, 35, 35, 37, 37, 39, 39] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 63 [61, 65, 63, 59, 63, 59, 57] rows. 36 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 59 [60, 62, 63, 65, 66, 68, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge of next 4 rows. Dec 1 st at neck edge of next and every foll alt row until 26 [27, 27, 28, 28, 29, 29, 30] sts rem. K 20 rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6, 6, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 6 [7, 7, 4, 4, 5, 5, 6] sts. With carriage at right, unravel nylon cord over 17 [17, 19, 19, 21, 21, 23, 23] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 96 [96, 100, 100, 100, 104, 104, 104] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Shape sides by inc 1 st at each end on next and every foll 9th [9th, 9th, 9th, 9th, 10th, 10th, 10th] row until there are 128 [128, 132, 132, 132, 136, 136, 136] sts. K 2 [8, 8, 12, 12, 3, 3, 3] rows. RC shows 140 [146, 146, 150, 150, 156, 156, 156] and work measures 33 [34.5, 34.5, 35.5, 35.5, 37, 37, 37] cm, 13 [13½, 13½, 14, 14, 14½, 14½, 14½] in.

SHAPE TOP

Cast off 7 sts at beg of next 2 rows. Dec 1 st at each end of next



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The New 4-ply Book 7 is now available featuring 'Sport' Pure Wool, new 'Country Tweed' and Jackie 4-ply Mohair.

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and every foll alt row until 90 sts rem, then on every row until 44 sts rem. Cast off 4 sts at beg of next 2 rows. Cast off rem 36 sts.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 68 [68, 72, 72, 72, 76, 76, 76] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 75 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 [68, 71, 71, 71, 77, 77, 77] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 151 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 96 [96, 100, 100, 100, 104, 104, 104] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 2 rows. Cast off.

Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 128 [128, 131, 131, 137, 137, 140, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

3RD AND 4TH SIZES

Inc 1 st.

5TH AND 6TH SIZES

Dec 1 st.

ALL SIZES

128 [128, 132, 132, 136, 136, 140, 140] sts.

ALL MACHINES

With K side facing, pick up 8 sts down left side of back neck, 33 [33, 35, 35, 37, 37, 39, 39] sts across back neck, 8 sts up right side of back neck, 31 sts down right side of front neck, 17 [17, 19, 19, 21, 21, 23, 23] sts across front neck and 31 sts up left side of front neck and place on to Ns. Using MT+2, K 2 rows. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 128 [128, 132, 132, 136, 136, 140, 140] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right.

MAKING UP

Join left shoulder and neckband seam: Join side and sleeve seams. Set in sleeves.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ALL MACHINES

Steam seams very lightly, using no pressure.

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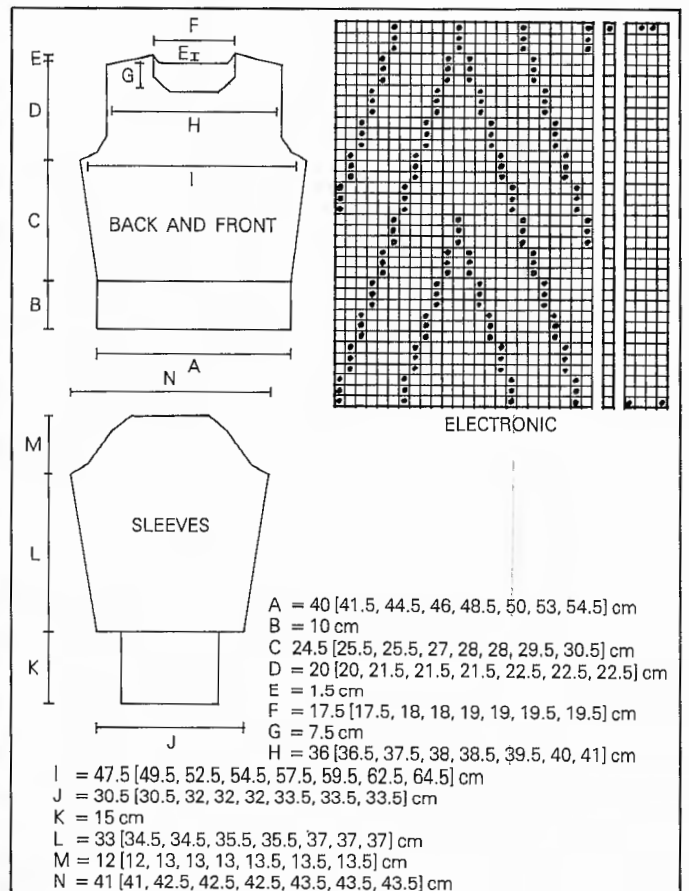
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CUT 'N' SEW

Well-known television and radio personality, Betty Foster, is joining us to share her ideas for cutting knitted fabrics into simple clothes that are stylish yet easy to sew. Knit, cut and sew, is a formula which is full of exciting possibilities and who better to get us started than Betty?

Betty Foster

GETTING READY FOR CUT AND SEW

The phrase "Cut and Sew" has crept into the machine knitting world to expand the use of knitting machines and to encourage their owners to look at the possibility of dressmaking with fabrics that they could knit on their machines.

It is an excellent marriage of dressmaker and knitter, but, of course, you need the use of sewing the pieces together after you have cut out from the fabric you have knitted.

At the least you need a straight stitch sewing machine and I would personally not stitch knitted fabric of any kind unless I also had a "Swing Needle" facility (that means you can do a zig-zag stitch) which allows you to set the machine with a very small zig-zag stitch allowing the seams to stretch with the fabric.

One step up from that would be a machine which has special stretch stitches available to the user and which would be used for any knitted or stretch fabric whether bought or home knitted.

THERE ARE ALSO SPECIAL MACHINE NEEDLES FOR USE WITH KNITTED FABRICS

It is well worthwhile looking at the overlock machines now available from the majority of manufacturers – if you look at the seams of ready-made clothes – both in knitted and woven fabrics – you will see that the majority do not have traditional seams. They have been made up on overlock machines, which trim the edges, sew the seams and neaten it, all in one operation.

Many dressmakers now buying these machines and knitters would find them particularly useful. Go along to your nearest dealer and see them demonstrated.

It is particularly important that cut and sew knitters recognise that they have to view the topic through dressmaking eyes if they are going to succeed and that they should use their machine

knitting ability to design "combined outfits" that mix the skills and produce the type of garment which is not available in the shops.

Look out for next month's summer skirt, top and "shortie" cropped jacket – using knitted fabric trimmed with the fabric of the skirt and top.

I have said that you should look at the subject as a dressmaker – this brings me to the most important piece of equipment that you will need – a pattern that fits.

As you join me in the coming articles on cut and sew I will be starting with very simple shapes and ideas designed to enhance a dressmaking concept and made from very simple diagrams on how to get the pattern in your size (regardless of what that might be). Following on will be ideas that mean you will need a proper dressmaker's starter pattern – the master pattern of yourself.

This master pattern is simply a front, back and sleeve in your size – very useful indeed for your machine knitting as well as for the cut and sew enthusiasts, because you can test your knitting measurements against your personal pattern and always get it right, both around your body and lengthwise.

HOW TO GET YOUR MASTER PATTERN

We supply a printed grid pattern

which is nobody's size – but everyone is on it.

You have to take your measurements, following our instructions and then use those measurements – again following our instructions – to bring the front, back and sleeve into your personal size.

If you don't want to know what you measure I suggest that you use plain white tape, cutting off the lengths for each measurement required, which allows you to lay them all on to the "grid" and see immediately what you have to do to get it to your size.

Once you have it right you can transfer it into firm Vilene, or even light perspex from the DIY shops, so that you can make copies whenever you need them.

Now you are set to design in your size for the combination of machine knitting and dressmaking – which you call cut and sew.

HOW TO GET A MASTER PATTERN

As a special offer to Machine Knitting Monthly readers we have arranged to supply the master pattern grid for the front, back and sleeve pattern, plus full instructions on how to take your measurements and how to correct the grid to your size, for £2.75 including postage and packing.

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The Woolleys

by Doug Baker



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 68 [72, 76, 80] Ns at left and right of centre 0 to WP. 136 [144, 152, 160] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 56 rows. Transfer sts for st st. Inc 1 st at left edge. 137 [145, 153, 161] sts.

MACHINES WITHOUT RIBBER

Push 69 [72, 76, 81] Ns at left and 68 [71, 76, 80] Ns at right of centre 0 to WP. 137 [143, 152, 161] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and A, K 113 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at left edge.

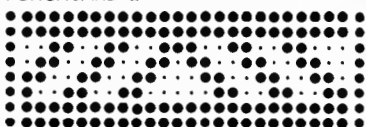
ALL SIZES

137 [145, 153, 161] sts.

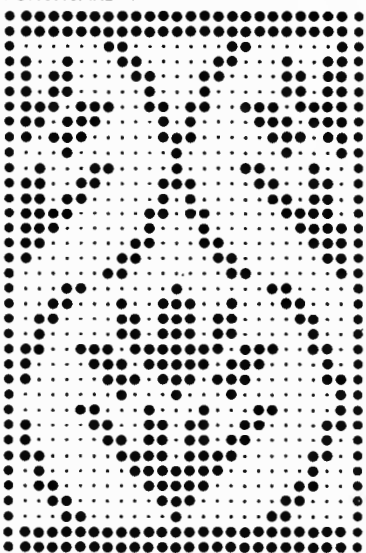
ALL MACHINES

Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt 1. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 171 [179, 187, 195] sts. K 11 [15, 19, 23] rows. RC shows 110 [114, 118, 122] and work

PUNCHCARD 2



PUNCHCARD 1



11

FLORAL DIAMOND SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punched or electronic machines with or without a ribber.

MATERIALS

King Cole Coralspun.

1 (1, 1, 1) x 300g cone in White 1 (MC).

1 (1, 1, 1) x 300g cone in Silver 36 (A).

1 (1, 1, 1) x 300g cone in Coral 146 (B).

GARMENT WEIGHT

Finished garment in first size weighs 385g.

The fibre content of this yarn is 85% minimum Acrylic, 15% other fibres. For further details about local or mail order stockists, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 99 [104, 109, 113] cm, 39 [41, 43, 44½] in.

Length to shoulder 58.5 [60.5, 62.5, 64] cm, 23 [23¼, 24½, 25½] in.

Sleeve seam with cuff folded back 40.5 [41.5, 43, 44.5] cm, 16 [16½, 17, 17½] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 43 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately B).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on 580 machines or right light on other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

FAIR ISLE PATTERN 1

K 8 rows MC/A, 8 rows MC/B, 8 rows MC/A and 8 rows MC/B. These 32 rows form pattern.

measures 38 [39, 40, 40.5] cm, 15 [15½, 15¾, 16] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 129 [137, 145, 153] sts rem, then on every foll alt row until 119 [123, 127, 131] sts rem **. K 55 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 90 [92, 94, 96] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 4 rows. 17 [19,

21, 23] sts. K 2 rows.

SHAPE SHOULDER

Cast off 4 [5, 5, 6] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 5 [4, 6, 5] sts. With carriage at right, unravel nylon cord over 61 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 33 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 82 [84, 86, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 6 rows. Dec 1 st at neck edge of next and every foll alt row until 17 [19, 21, 23] sts rem. K 11 rows.

SHAPE SHOULDER

Cast off 4 [5, 5, 6] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 5 [4, 6, 5] sts. With carriage at right, unravel nylon cord over 45 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 45 [47, 47, 49] Ns at left and 44 [46, 46, 48] Ns at right of centre 0 to WP. 89 [93, 93, 97] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 2 and lock on first row. Set RC at 000. Using MT and B, K 2 rows. Release card and cont in Fair Isle patt with B in feeder 1/A and MC in feeder 2/B. K 4 rows. Remove card. Insert card 1 and lock on first row. Cont in st st and B. Inc 1 st at each end of next row, K 1 row. Release card and cont in Fair Isle patt 1. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 135 [139, 139, 143] sts. K 7 [13, 19, 25] rows. RC shows 146 [152, 158, 164] and work measures 34 [35, 36.5, 38] cm, 13½ [13¾, 14½, 15] in.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 81 sts rem, then on every row until 51 sts rem. Cast off.

BACK NECK BORDER

Insert card 2 and lock on first row. Push 53 Ns at left and 52 Ns at right of centre 0 to WP. 105 Ns. With P side facing, pick up sts around back neck and place on to Ns. * Set RC at 000. Using MT and B, K 2 rows. Release card and cont in Fair Isle patt with B in feeder 1/A and MC in feeder 2/B. K 4 rows. Cont in st st and B, K 2 rows. Using WY, K a few rows in st st and release from machine *.

FRONT NECK BORDER

Insert card 2 and lock on first row. Push 61 Ns at left and 60 Ns at right of centre 0 to WP. 121 Ns.



With P side facing, pick up sts around front neck and place on to Ns. Work as for back neck border from * to *.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 72 [76, 76, 80] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 56 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 71 [74, 77, 80] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 89 [93, 93, 97] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 2 rows. Cast off.

NECKBAND

Join right shoulder and neck border seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 166 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 44 rows.

Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and A, K 11 rows. Using MT-2, K 23 rows. Using MT-1, K 11 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed. Dec 1 st. 166 sts.

ALL MACHINES

With P side facing, pick up 105 sts from back neck border, dec 29 sts evenly and 121 sts from front neck border, dec 31 sts evenly and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.

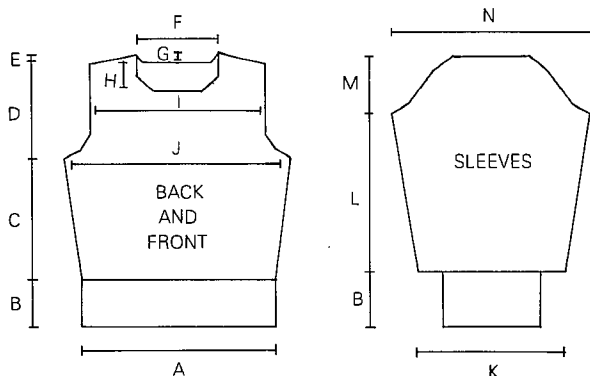
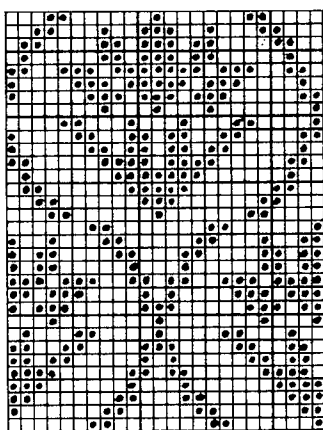
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ELECTRONIC
CARD 2



CARD 1



A = 40 [42.5, 45, 47] cm
B = 12.5 cm
C = 25.5 [26.5, 27.5, 28] cm
D = 20.5 [21.5, 22.5, 23.5] cm
E = 1.5 cm
F = 25 cm
G = 3.5 cm

H = 8.5 cm
I = 35 [36, 37, 38.5] cm
J = 50 [52.5, 55, 57] cm
K = 26 [27, 27, 28.5] cm
L = 34 [35, 36.5, 38] cm
M = 12.5 [13.5, 13.5, 14.5] cm
N = 39.5 [40.5, 40.5, 42] cm

TALKING TOYOTA

THEME AND VARIATIONS

Looking through my machine knitting magazines is one of my favourite pastimes. I frequently come across patterns that make me wonder why I haven't made those garments yet, when my first reaction had been to try to make it before even the day was out.

A second glance reminds me that there is some small thing about it that isn't really me and I have put the idea on one side. This is the time of year to take another look at those patterns and adapt them to my special requirements while I'm not too busy; then, maybe, just before the autumn onslaught, I might be able to get some of these designs into my own wardrobe.

Shelagh Hollingworth

WILL MY MACHINE MAKE IT?

Perhaps we all like to think that our particular machine can make anything, I know I do, but I also know that if I've fallen in love with a pattern because of its pattern stitch, I may have a problem. I turn to the chart if there is one. As I said last month I can sometimes transcribe a 24 stitch repeat pattern into a 12 stitch repeat card but where this isn't possible I can generally produce something that resembles the original. It is a question of asking myself what is predominant about the pattern. In one of the most recent that I made, when I analysed the pattern, I found that it was composed of arrow shapes, although they didn't show up as such at first glance. All I needed to do was to make similar arrow shapes over 12 squares instead of 24, adjust the colours so that the arrows did not appear to be too close together and I had as near a pattern as I wanted.

If it is only the colour that has put me off then the reason I have

not got on with the pattern is that I haven't had the time – or is that just an excuse? I am a bit wary of changing colours from those in the picture, they always look just right don't they. The best way round this is to knit swatches and hold them against my face whilst looking into a mirror. This is an exercise that I do only when I am actually about to knit a garment. Seeing the right colours made up makes me very enthusiastic.

If I think the pattern looks good and I don't think my K858 will make it I never worry about that. I simply try a swatch on those it can make and replace the stitch pattern with a different one. Of course it's vital to do a tension swatch, otherwise the article would probably turn out the wrong size. You may wonder why, if I'm troubling to alter the stitch pattern, I don't start a pattern from scratch? That would be a busman's holiday, wouldn't it? I spend all my time working out pattern designs for others, in my spare time I like to make things that have shouted "make me" from the page, with the least amount of hassle.

I have overcome the single

motif method on this Toyota but decided that it would be quicker to add a single motif after the garment is made. Rather than simply slap on a bought motif, which looks like an afterthought – or worse, to cover up a mistake – I decide from the outset that I want to knit a plain sweater or jacket and put in a little colour to balance the motif. For example, on a coffee colour jacket I added a brown and coffee coloured bought motif. On the welts I worked stripes of cream with the main coffee colour and the result had a well united look. This idea doesn't have to use a bought motif, the same idea can look good with a Swiss darned motif or you can add to a 12 stitch repeat pattern by working a few stitches with Swiss darning to make it more interesting.

When it is the shape of the garment that is the attraction, changing the stitch pattern is easy but not so easy if it is one of the splashes of colour from an electronic machine. I thought I'd been beaten by one of those but I got around it by adding embroidery. It takes longer than machine knitting and I suppose defeats the object, which is to produce beautiful knitwear with luscious large patterns in next to no time. However, it is surprising how quickly you can cover a piece of knitting with embroidery if you work in long and short satin stitches. It's a mistake to think that you must work little stitches resembling the knitting, the most effective work is bold and fairly loose so as not to pucker the work.

ANOTHER GARMENT, ANOTHER LOOK

Because I don't look like the slender lady in the photograph I sometimes tend to set patterns aside with the thought that in good time I may make the sweater but alter the neckline or put in an inset sleeve top or even add a collar.

The best approach to this for me is to use the original pattern as a guide. First I make a tension swatch to make sure that I am working to the same tension, then I have to decide what it is that I want to alter. I have to admit that slash necklines do not really suit me. If they are as high at the front as the back then the front neck edge cuts into my neck and I'm forever putting my finger in to draw it away, which is not very good for the knitting. Also, I like to wear a shirt under my sweaters, or a scarf around my neck and that makes slash necklines unsuitable. The quickest way around it is to make the sweater with a lower front neck. This is terribly simple, just use the hold and work a few extra rows at each side before

casting off.

This still isn't me, I alter the whole of the neckline. If I can, I work about the last eight centimetres (three inches) on the back in rib before casting off. On the front I allow that depth of rib to be the depth of the round neckline, leaving a width of 20 centimetres (eight inches) and make a simple round neck opening. Then I add a neckband and this will keep the sweater as it was before on the whole but it will not cut across my neckline.

There may be a sweater that I want to make because I like the pattern stitch but I really need a V neck garment this time. It's still quite easy if I know how many rows I have to knit to the shoulders. It only takes a moment to multiply about twenty-five centimetres (ten inches) by the row tension to tell me how many rows I have to "play with" into which to fit the V neck decreases. I have to remember to mark the pattern row number down when I reach the V neck division, because that will not be written on the original pattern and it's so easy to forget but after that it's plain sailing. Many readers may prefer to use their charting device but I work it out mathematically since I am used to it.

One of the most usual differences I make on the patterns I knit for my own purposes is to change from the dropped shoulder line to a set-in sleeve top. I have what could be termed "Victorian" shoulders. In other words, they slope and dropped shoulders on my sweaters tend to drop towards my knees after a few outings. I have tried shoulder pads and they are successful but to me they don't look quite right because the outer edge rises about five centimetres (two inches) from the shoulder/sleeve seam making the dropped line even droopier than ever.

The easiest way to get around this is to shape a square set-in armhole. At the stage that I think the armhole ought to begin, I cast off a set number of stitches at the beginning of the next two rows. It's usually about five to eight centimetres (two to three inches), according to how baggy the sweater is. Then I continue straight to the shoulder line as before. The beauty of this is that you can work it while you are using pattern stitch, intarsia or lace patterns. The shoulders look as though you have made a shaped armhole and when the shoulder pads are added the outer edge lines up with the seam. I overcome the extra knitting at the shoulder by marking the actual sleeve end then knitting extra rows to fit into the cast off section. I have, in the past, knitted the extra rows in rib or some border pattern to give extra emphasis to the different shaping. This last, with shoulder pads beneath, can really build up the "fallen arches" I call shoulders.

NECKBANDS VERSUS COLLARS

There was a time when I wouldn't have been seen dead in a sweater with a knitted collar. They just wouldn't lie correctly. With machine knitting all that has ended, the collars are wonderful and can make the whole difference to a garment. I hope you have the ribber bed with your K858 otherwise you could be missing out on a good thing when it comes to collars.

Probably the most important thing about having a knitted collar is to realise that the neck is not a round column arising from the shoulders, it is almost always higher at the back than the front. Even if the neck shaping allows for this, the collar needs to be raised a little more to fit well. When you make a cloth collar for a garment, there is nearly always a band made on which to "stand" the collar and that is why it falls so well. If you can possibly make a collar "stand" in knitting as well, you can obtain the same result. Another way to get around this is to join the centre front of the collar for a few rows provided this doesn't raise the neckline too high.

If you can knit a single layer neckband before knitting a collar and sew in the collar behind the band, that makes an excellent

shape. For a ribbed collar, I never knit it straight but after working the basic pattern, I transfer the stitches to the main bed, then work a few rows with main yarn, using the holding position so that the centre of the collar stands a little higher than the sides. After this I run the work off on to a few rows of waste yarn and remove it from the machine.

The collar is sewn through the last row of main yarn loops so that there is no thick ridge at the join, the plain knitting lifts the collar so that it can lie neatly over the neckband.

It may come as a surprise that anything I knit ever looks like the original but it does occasionally and that is when I have looked at the photograph and said "Oh, I wish I had designed that" – greater praise hath no designer.

I was demonstrating buttonholes to the class. "How big should I make them for a baby's cardigan?" asked one student. "Bigger than you would think," I replied, "babies grow a few extra arms and legs when you are trying to button them into something." "They say 'catch hold of the button and wait for the buttonhole to come round'," said one of the students. I hadn't heard that one, had you?

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12 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria.

1 [1, 1, 1, 1] × 500g cone in Navy 110 (MC).

1 [1, 1, 1, 1] × 500g cone in Dawson 303 (A).

1 [1, 1, 1, 1] × 500g cone in Maroon 107 (B).

1 [1, 1, 1, 1] × 500g cone in Honey 414 (C).

GARMENT WEIGHT

Finished garment in fourth size weighs 615g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in. Actual size 104 [112, 116, 124, 128] cm, 41 [44, 45¾, 48¾, 50½] in. Length to shoulder 68 [70, 72, 74, 76] cm, 26¾ [27½, 28¼, 29, 30] in.

Sleeve seam 56 cm, 22 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

K 2 rows MC/C, 6 rows MC/A, 2 rows MC/C, 2 rows MC/B, 6 rows MC/A and 2 rows MC/B. These 20 rows form pattern.

FAIR ISLE PATTERN 2

K 14 rows MC/B, 2 rows C only (st st), 2 rows MC/B, 2 rows MC/C and 2 rows MC/B.

MACHINES WITHOUT RIBBER

Push 82 [88, 91, 97, 100] Ns at left and right of centre 0 to WP. 164 [176, 182, 194, 200] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row.

Release card and cont in Fair Isle patt 1 **. K 240 [248, 256, 264, 272] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 34 [34, 34, 38, 38] sts. Using nylon cord, K 65 [71, 74, 78, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 53 [59, 62, 66, 69] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting.

Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 216 [224, 232, 240, 248] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 18 [18, 18, 22, 22] sts. Using nylon cord, K 73 [79, 82, 86, 89] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 53 [59, 62, 66, 69] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 43 [47, 50, 53, 56] Ns at left and right of centre 0 to WP. 86 [94, 100, 106, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt 1. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 148 [156, 162, 168, 174] sts. K 21 rows. RC shows 175. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt 2. K 22 rows. Cont in st st and MC, K 2 rows. RC shows 201 and work measures 50 cm, 19¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 74 [78, 82, 86, 90] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

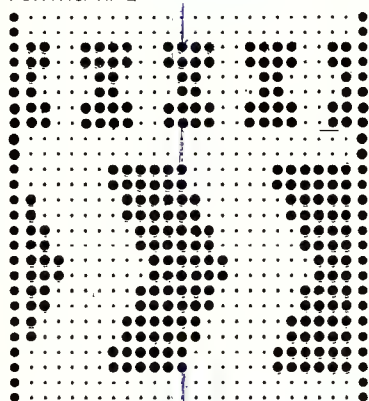
Push 74 [77, 83, 86, 89] Ns to WP.

Work as for back from * to *.

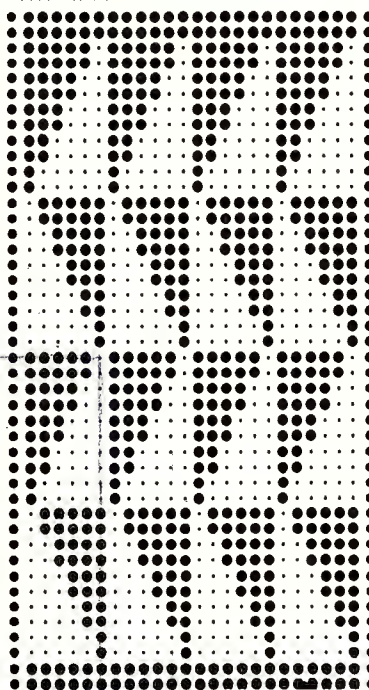
ALL MACHINES

With P side facing, replace 86 [94, 100, 106, 112] sts from lower edge of sleeve on to Ns gathering

PUNCHCARD 2



PUNCHCARD 1







designer yarns



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evenly. Using MT+4, K 1 row.
Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 158 [158, 158, 166, 166] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 158 [158, 158, 167, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 15 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by

placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

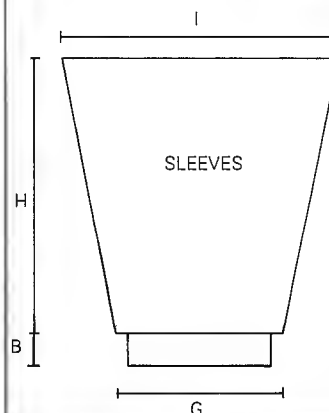
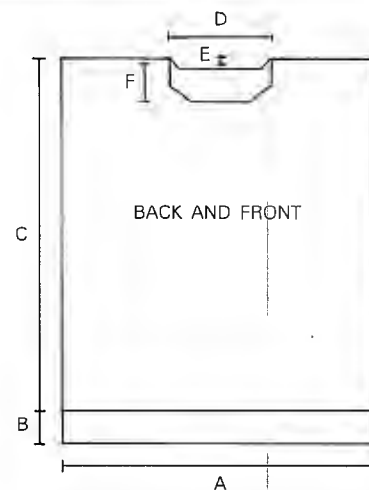
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



A = 52.5 [56.5, 58.5, 62.5, 64.5] cm
B = 6 cm
C = 62 [64, 66, 68, 70] cm
D = 18.5 [18.5, 18.5, 20, 20] cm
E = 2 cm
F = 8 cm
G = 27.5 [30, 32, 34, 36] cm
H = 50 cm
I = 47.5 [50, 52, 54, 56] cm

STOP PRESS

News from Birmingham that AllSew-Knit and Knitmaster have organised a special electronic event. They have asked us to pass on the details.

Come and meet Knitmaster's expert, Carol Didymus, who will be demonstrating the very latest in Machine Knitting Technology - The Knitmaster SK 580 Standard Electronic, plus the all new Knitmaster SK 890 Chunky Electronic, in a three day knitting spectacular. The dates for your diary are July 5th, 6th & 7th. Free personal demonstrations for everyone at AllSew-Knit, 1658 Coventry Road, Yardley, Birmingham B26 1AD. Call our hotline now for further details: 021-705 2809

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BOND NOTEBOOK

The original Bond was launched in 1981. It won an "Innovation for Industry" award and in 1984 was selected by the Design Council of Britain for good product design. It is still the only knitting machine ever to be selected by the Design Council for this award.

The original Bond has become the most popular hand-knitting machine on the market and is now called the new Bond Classic. This model is the new improved version of the original best-selling Bond. It includes an instruction video, pattern and design book, as well as easy-to-follow picture instructions.

The Bond is, in effect, a faster and easier way to hand-knit. It is specially designed to be very simple to use and to give that soft hand-knit quality to knitting which can normally only be achieved by good hand-knitters.

The success of the Bond lies in its simplicity. The different stitch sizes or tensions are given by a set of keyplates, which simply slot into the carriage and are the equivalent to hand-knitting sizes. There are no confusing levers, dials or aerials and it will knit most popular hand-knit yarns, all straight from the ball.

Bond believe that the 'software' of knitting is just as important as the 'hardware'. That is why Bond produce so many pattern books with the major hand-knit spinners like Sirdar, Patons, Robin, Wendy and so on. A regular Bond magazine is also published containing new stitch ideas, hints and tips and the latest patterns. The magazine is available on subscription. A recent Bond publication is "301 Knitting Hints and Tips". This is a collection of knitting ideas of interest to both hand and Bond knitters.

There is also a large range of accessories available for the Bond Classic including a unique extension kit that enables the number of needles to be increased, so that very large knitted items like bedspreads, wall-hangings or shawls can be made. Extension kits are available for both the Bond Classic and new Elite.

ANOTHER "FIRST"

Yet another simple but innovative idea has been produced by Bond Knitting Systems as an additional

accessory to their best selling models of the Bond Classic and the Bond Original. The Bond Intarsia Keyplate is an easy to operate additional system for use with the basic models to make intarsia knitting (or picture knitting) much easier to execute. This means that any type of motif knitting, whether it is a single shape or an outline in contrasting colours, letters of the alphabet, numbers, or a complete picture can be knitted into a background colour on the Bond with the minimum of fuss and the greatest of ease. Simply insert the intarsia keyplate into the carriage and then set it to the tension required. As the carriage is passed across the bed the needles are left in the forward working position with their latches open ready for laying across the yarns or colours, as appropriate to the pattern instructions. This simple step enables picture knitting on the Bond to be completed more easily in a much shorter time.

The Bond intarsia keyplate is made of tough durable high quality plastic and is provided complete with comprehensive and clear instructions. This new accessory retails at around £9.95.

"EASY-KNIT SILICONE LUBRICANT SPRAY"

The latest accessory from Bond Knitting Systems is their new "Easy-Knit Silicone Lubricant Spray" which is designed to make knitting on their revolutionary system even easier. Especially for use on mohair or other fancy handknitting yarns, Bond's Silicone Spray can be sprayed directly on to the needle bed. Bond have shown themselves to be properly aware of ecological issues in that their new lubricant is presented in an ozone friendly package.

Bond's Easy-Knit Silicone Spray is available at £2.25 for 200 ml. from usual Bond stockists.

BOND ELITE — KNITS WITH PATONS

A stunning collection of Bond knitting patterns called *Bond Elite — Knits with Patons*, has been published by Bond Knitting Systems for their Elite.

Sixteen outfits are featured in this high quality, glossy publication, with something for every member of the family, from mum and dad to teenagers. There's something to knit for every level of ability, from simple, easy garments to more complicated stitch textures and shapings in other high fashion

styles.

Patons popular yarns, Diploma and Beehive, have been used to create these lovely designs in four ply, DK and chunky weights. The Bond Elite can knit them all with its revolutionary new keyplates that can handle 90% of all handknitting yarns and which make intarsia knitting easier than ever before.

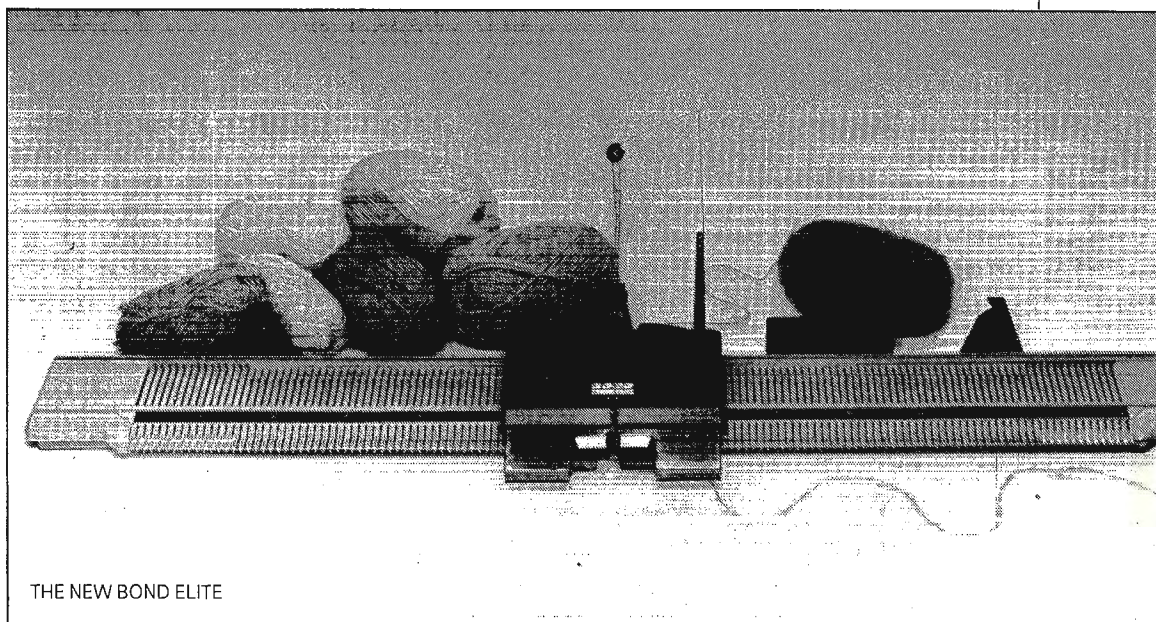
Bond Elite — Knits with Patons is available at usual Bond stockists, including John Lewis, House of Fraser, Beatties and hundreds of independent retailers across the country, for £2.95.

BOND KNITS FOR BEGINNERS

A great pattern book for beginners has been published by Bond Knitting Systems. Each of the eight designs has been specially chosen with the inexperienced knitter in mind and yet the garments are still appealing and fashionable.

The yarns featured in this new Bond pattern book are readily available double knittings, mohairs and aran weights and may be used to knit the designs on either of the innovative Bond models — the Classic or the Elite, where the same tension is achieved simply by changing the size of keyplate used.

Bond's *Pattern Book for Beginners* is available through usual Bond stockists, including House of Fraser and John Lewis stores for £1.95.



THE NEW BOND ELITE

BOND NOTEBOOK

We welcome this month Rosa Postance, who begins a new series about knitting with Bond machines. Bond knits have a lovely handknit look and feel, so the simple Bond machines are not just for machine knitting beginners. However as they bridge the gap between the two crafts they are often chosen as a first machine and new knitters will particularly appreciate Rosa's style. Her first jottings in the Bond Notebook are about tuck stitch.

Rosa Postance

TWO-FACED TUCK STITCH

Fair Isle is said to be the most popular stitch pattern with knitters, but for sheer versatility, tuck stitch takes a lot of beating! Whether your Bond is a Classic or an Elite, you'll enjoy working with tuck patterns, for it's so rewarding to see the lovely textures which appear almost as if by magic. Here are two tuck lace designs which have an added bonus – they can be used on either the knit or the purl side. Try them for yourself and decide which you like the best.

SAMPLE NO. 1

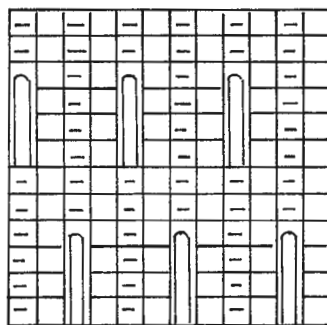
Cast on over an odd number of needles and work a few rows in the normal way. Now, beginning with the second stitch in from the edge of your knitting, transfer alternate stitches on to adjacent needles. Push the empty needles back to non working position. You are now ready to start patterning.

Following the chart, bring every alternate needle in working position (don't count the empty needles in non working position) forward to holding position. Knit four rows – the needles in working position knit stocking stitch and the needles in holding position do not knit. There are now four strands of yarn lying across each holding position needle. Push these needles gently back to working position and knit two rows in stocking stitch.

Now bring forward to holding position those alternate needles which you left in working position last time, so that the needles which tucked before now knit stocking stitch and vice versa.

Knit four rows, then push needles from holding position back to working position and knit two rows in stocking stitch. These 12 rows form one pattern repeat. Continue in this way, alternating the arrangement of needles in holding position every six rows.

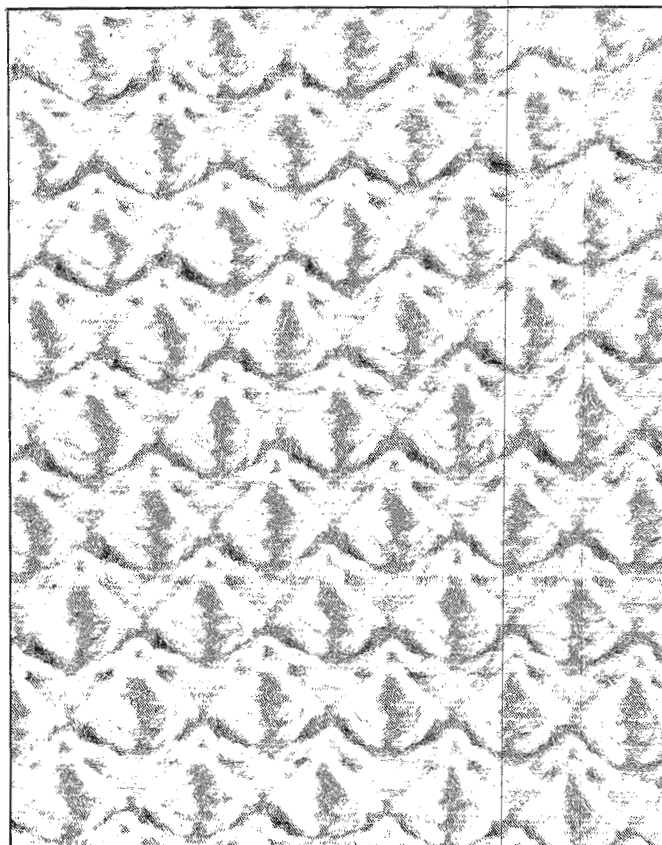
This makes a delightful pattern on the purl side (1A) which might remind you of moths or even shells. But when you turn your sample over (1B), you will see the butterfly shape is even more pronounced, also the fabric has a texture which gives something of the appearance of broken rib or basket weave. With finer yarns, the number of rows knitted using holding position could be increased from four to say six, provided the needles can accommodate the strands and knit them off cleanly. Extra weights often help if you find the yarn is lifting up off the needles.



1 2 3 4 5 6 7 8

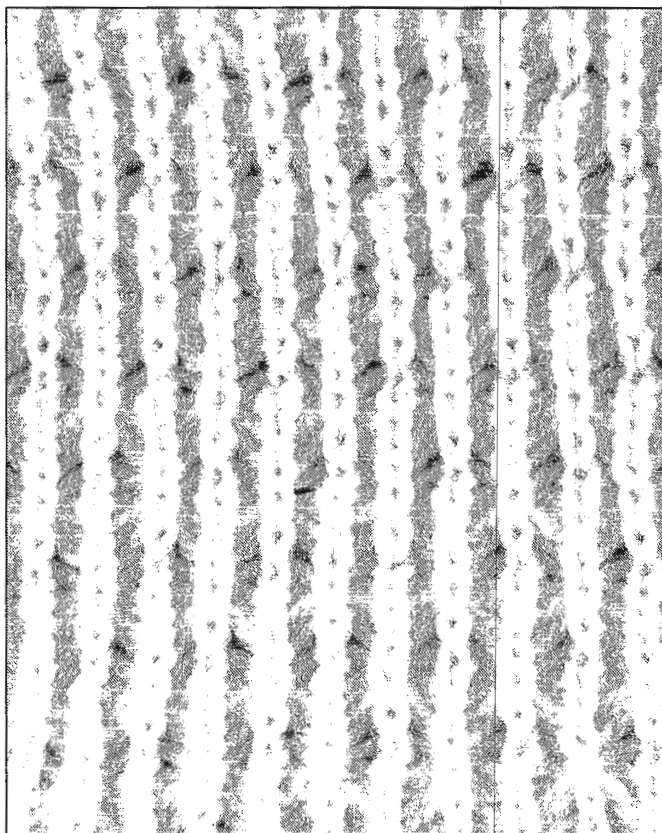
STITCH CHART 1

- ☐ = Needle non-working position
- ☒ = Needle in working position
- ☒ = Tuck needle in holding position



SAMPLE 1

SIDE A

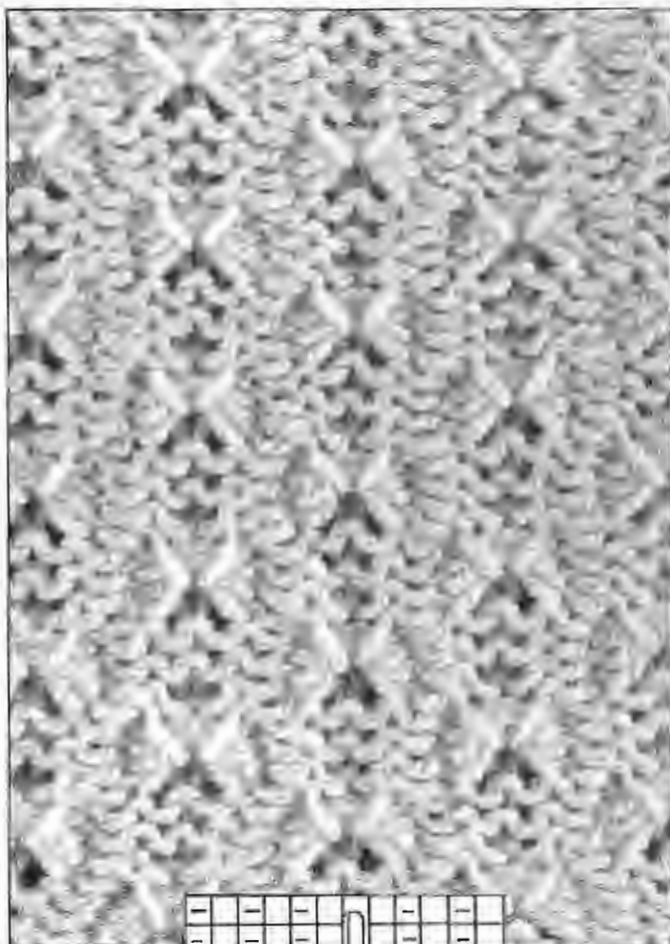
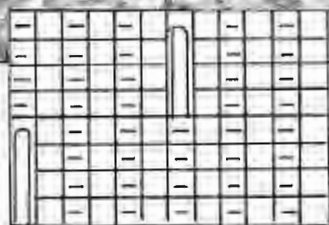


SAMPLE 1

SIDE B

SAMPLE 2

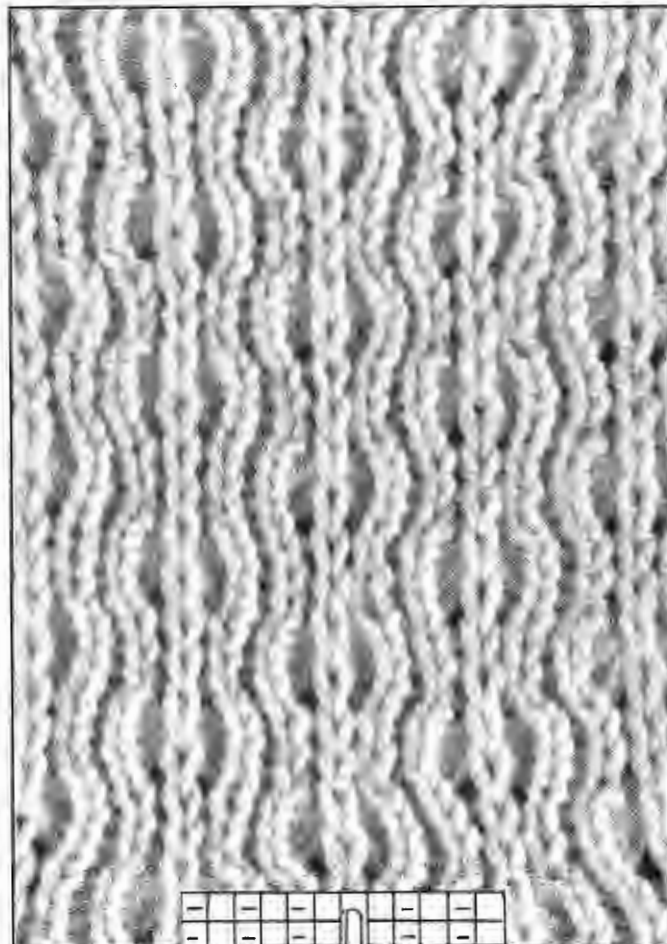
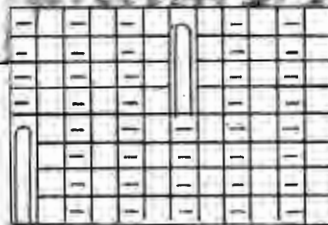
SIDE A

STITCH
CHART
2

| o | o | o | o | o | o | o | o | o | o |

SAMPLE 2

SIDE B

STITCH
CHART
2

| o | o | o | o | o | o | o | o | o | o |

SAMPLE NO. 2

Let's see what happens when we use the same needle arrangement and four row tucking pattern, but we space it out slightly more.

Cast on and transfer stitches to alternate needles in exactly the same way as for sample No. 1. Now bring every sixth needle in working position forward into holding position (five needles in working position, one needle in holding position). Knit four rows as before.

Return the tuck needles to working position. *Do not knit a row yet.* Again bring every sixth needle in working position forward into holding position, this time selecting the needle halfway between those that contain strands of yarn. Knit four rows. These eight rows form one pattern repeat.

On the purl side (2A) you have a pretty butterfly pattern of tucked stitches on a purl background. Turn it over (2B) and again the design looks as though you might have used a ribber. The stitches wind in and out making attractive curved shapes around the tucked stitch centres. This pattern also looks good when knitted on every needle instead of alternate needles as in our example and the resulting fabric is of course much denser.

While not all patterns will look good on both sides, you can have fun changing the arrangement of needles in working and non working position, as well as varying the number of rows of stocking stitch between tuck rows to produce different effects. Your choice of yarn will also alter the appearance of the knitted

fabric. Tuck patterns worked over every other needle tend to have a more "open" texture, which can lighten garments in heavier yarns and give an attractive lace-like feel

to finer knitted fabrics without the need to manually transfer stitches.

WHAT IS TUCK STITCH?

In normal stocking stitch knitting, the yarn is drawn through the loop on the needle, the old stitch is slipped off and a new stitch is formed. With tuck stitch, the needles that are to make the pattern are brought forward to holding position. Each time you knit a row, the yarn knits stocking stitch normally on the needles which are in working position, but passes over those in holding position (the "tucked" stitches).

After several rows, you will need to knit off the "tucked" strands of yarn and rearrange the needles for the next stage of the pattern. Making sure that the latch is open, gently push the needles from holding back into working position (in doing this, make sure you don't drop any strands off the needles). Don't worry if these needles are still very slightly forward of the others. When you knit across for the next row, the strands will be knitted in to make the tuck stitch.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 76 [83] Ns at left and right of centre 0 to WP. 152 [166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 54 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 76 [82] Ns at left and right of centre 0 to WP. 152 [164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

BOTH SIZES

152 [166] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt, K 60 rows *. Using MC, K 68 [72] rows. RC shows 128 [132] and work measures 42 [43] cm, 16½ [17] in. Place marker at each end. K 108 [112] rows.

SHAPE NECK

Using a length of MC, cast off

13 SWEATER WITH BOAT INTARSIA

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with Intarsia facility and with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.
1 [1] x 400g cone in Blue (MC)
1 [1] x 400g cone in White (A).
A small amount in Red (B) and Royal (C).

GARMENT WEIGHT

Finished garment in first size weighs 360g

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 107 [117] cm, 42¼ [46] in.

Length to shoulder 71 [73] cm, 28 [28¾] in.

Sleeve seam 45 [46] cm, 17¾ [18] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. The chart is reproduced courtesy of Jones+Brother from their punchcard pattern Vol. 4. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

STRIPE PATTERN

K 8 rows MC, 12 rows A, 8 rows MC, 12 rows A, 8 rows MC and 12 rows A. Always twist yarns together when changing colours in intarsia to prevent a hole forming. Work 104 rows in intarsia pattern then cont in MC.

centre 42 sts and push 55 [62] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 48 [55] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Using MC, K 16 rows. Cont in intarsia from chart, K 52 [56] rows. RC shows 128 [132] and work measures 42 [43] cm, 16½ [17] in. Place marker at each end. K 76 [80] rows.

SHAPE NECK

Using a length of MC, cast off

centre 10 sts and push 71 [78] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. 48 [55] sts. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [42] Ns at left and right of centre 0 to WP. 80 [84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt and shape sides by inc 1 st at each end of every 3rd row until there are 120 [124] sts. RC shows

60. Using MC, cont to inc on every 4th row from previous inc until there are 164 [168] sts. K 4 [8] rows. RC shows 152 [156] and work measures 38 [39] cm, 15 [15¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 62 [68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 149 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 19 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT-3, K 15 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

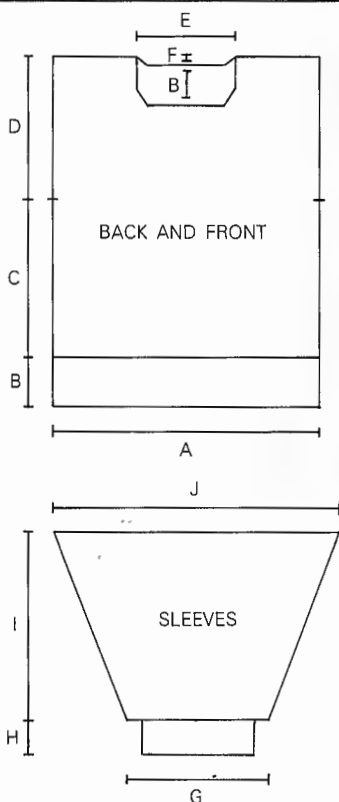
With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.



A = 54 [59] cm	F = 2 cm
B = 10 cm	G = 28 [30] cm
C = 32 [33] cm	H = 7 cm
D = 29 [30] cm	I = 38 [39] cm
E = 20 cm	J = 58 [60] cm



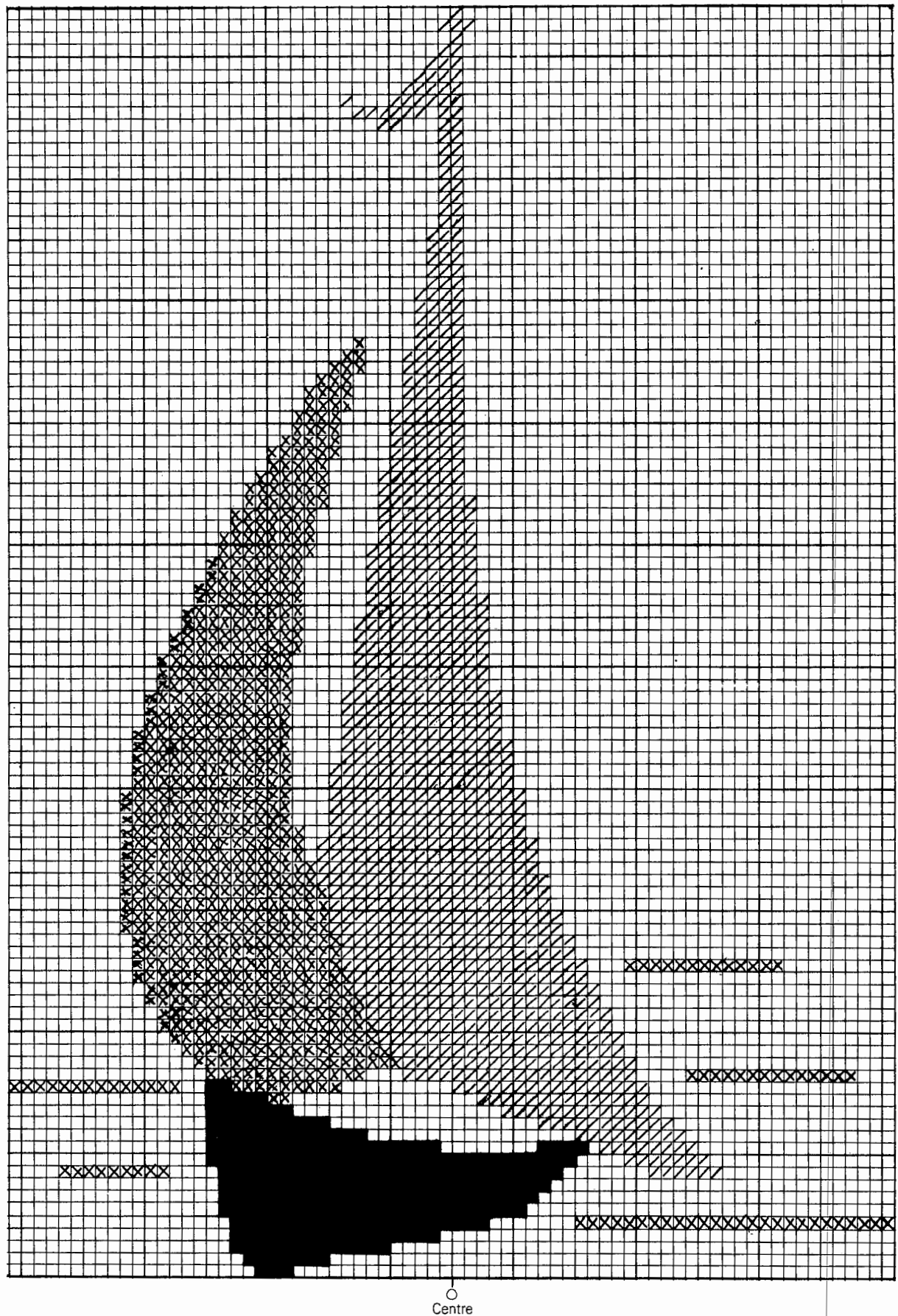
KEY

☐ = MC

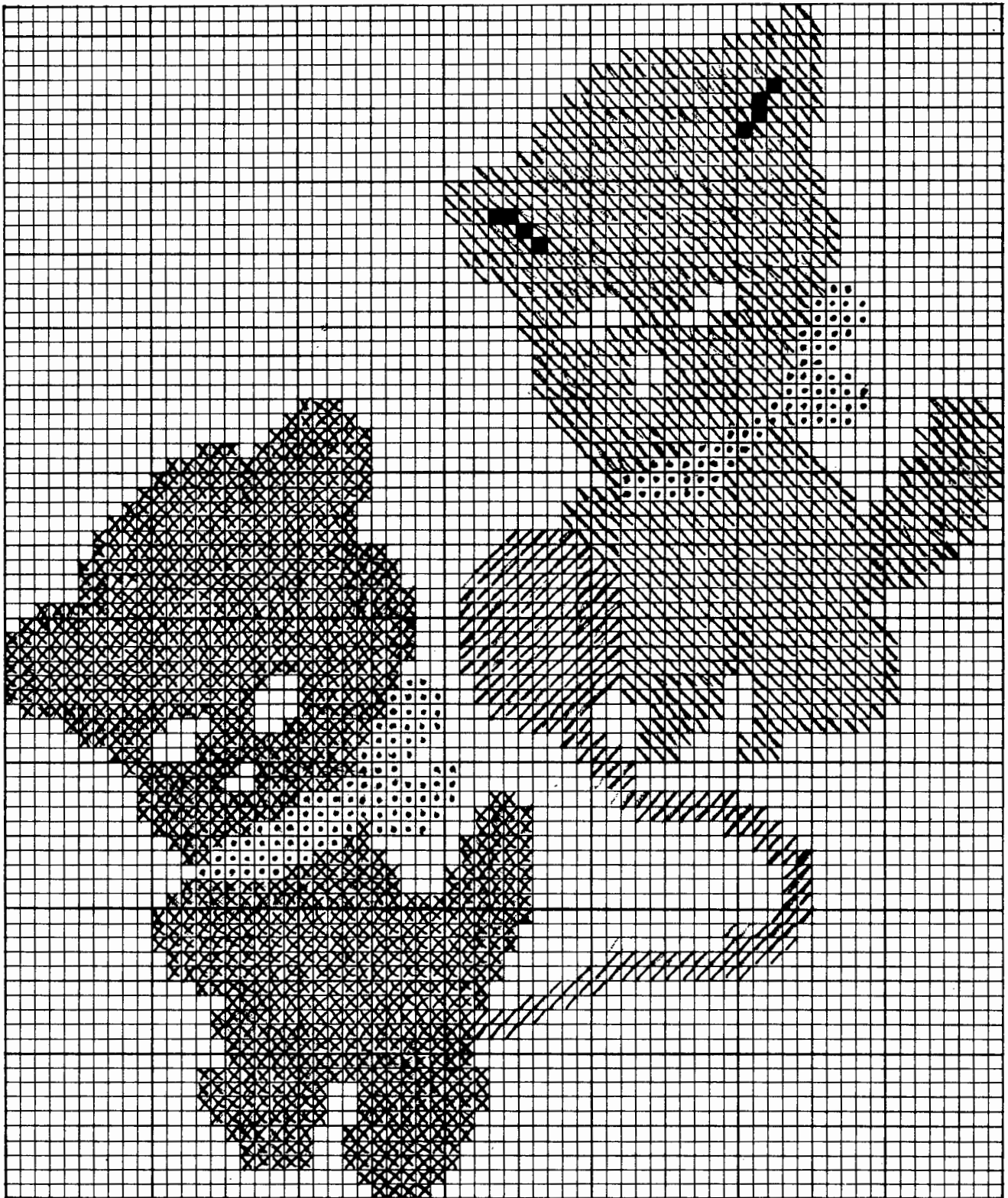
☒ = A

☐ = B

☐ = C



KEY
 □ = MC
 ▤ = A
 ⊠ = B
 ▨ = C
 ◻ = D
 ■ = E



○
 Centre

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 70 [77, 84] Ns at left and right of centre 0 to WP. 140 [154, 168] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 70 [76, 84] Ns at left and 70 [76, 83] Ns at right of centre 0 to WP. 140 [152, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

140 [154, 168] sts.

ALL MACHINES

Set RC at 000. Using MT and MC, K 22 [23, 25] rows *. Shape sides by inc 1 st at each end of next and every foll 23rd [24th, 26th] row until there are 150 [164, 178] sts. K 5 [8, 10] rows. RC shows 120 [128, 140] and work measures 37

14 TOP WITH KITTEN INTARSIA

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.

1 (1, 1) × 400g cone in Mint (MC).

A small amount in White (A), Black (B), Mauve (C), Pink (D) and Blue (E).

GARMENT WEIGHT

Finished garment in first size weighs 185g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law, Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 98 [108, 118] cm, 38½ [42½, 46½] in.
Length to shoulder 55 [58, 62] cm, 21¾ [23, 24½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The chart is reproduced courtesy of Jones+Brother from their punchcard pattern Vol. 4. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 6JD. Always twist yarns together when changing colours in intarsia to prevent a hole forming. Work 82 rows in intarsia pattern, then cont in MC.

[39, 42] cm, 14½ [15½, 16½] in. Place marker at each end. K 60 [64, 68] rows.

SHAPE NECK

Using a length of MC, cast off centre 40 sts and push 55 [62, 69] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next row. 50 [57, 64] sts. K 6 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Shape sides by inc 1 st at each end of next and foll 23rd [24th, 26th] row, K 2 [12, 24] rows. Cont in intarsia from chart. Cont to inc on every 23rd [24th, 26th] row from

previous inc until there are 150 [164, 178] sts. K 5 [8, 10] rows. RC shows 120 [128, 140] and work measures 37 [39, 42] cm, 14½ [15½, 16½] in. Place marker at each end. K 52 [56, 60] rows.

SHAPE NECK

Using a length of MC, cast off centre 28 sts and push 61 [68, 75] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. 50 [57, 64] sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and

carriage at right, set machine for 1×1 rib. Using MC, cast on 134 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 11 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Using MT-3, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 101 [107, 113] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

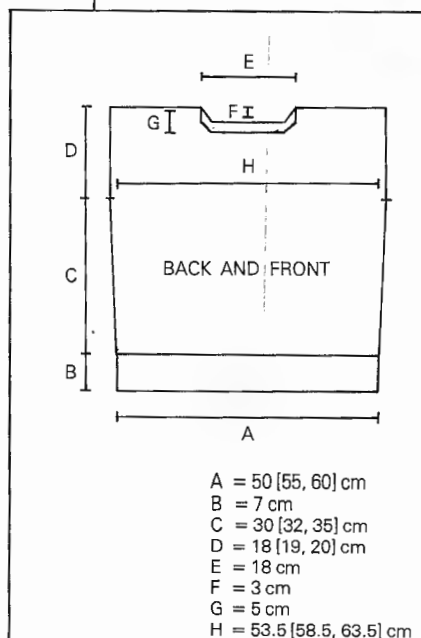
Push 101 [107, 113] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side, neckband and armhole band seams. Pin neckband and armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.





RIS BISHOP SPECIAL

This month I am getting into the holiday 'mood' with an exotic 'palm trees' border design and an all-over abstract design which contains fishes and waves if you look closely!! Both designs have very short 'floats' on the back of the fabric so that they are practical to wear and ideal to knit with smooth summer yarns.

Yarns and colours

For the 'palm tree' border, use pale blue (sea), sand and white (sky) for the background colours and dark grey or brown (tree trunks) and green (leaves) for the contrast colours. For the abstract design of fishes and waves, classic navy or black and white are ideal, especially in crisp, smooth yarns like cotton and rayon.

Palm trees

Knit welts etc, in white.

Starting at row 1 of the card, knit in Fair Isle as follows :-

rows 1-8 = blue in feeder 1, brown in feeder 2.

rows 9-10 = sand in feeder 1, brown in feeder 2.

rows 11-16 = white in feeder 1, brown in feeder 2.

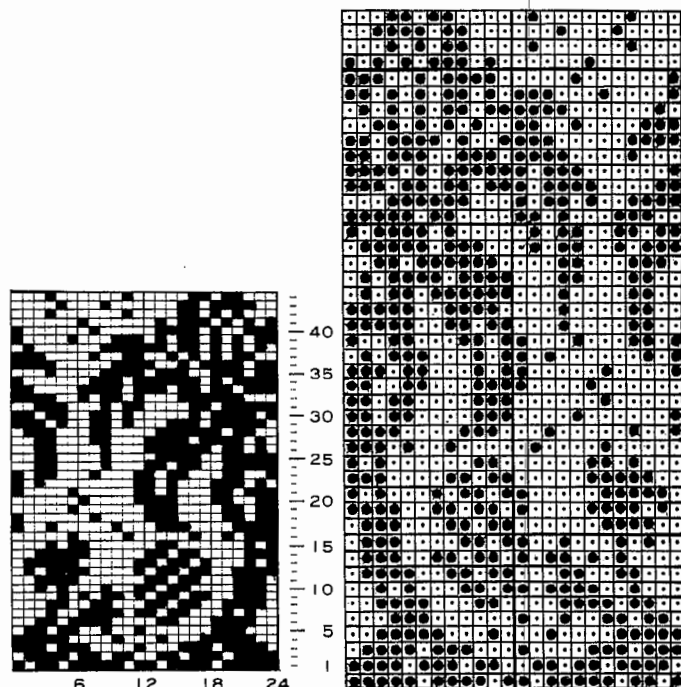
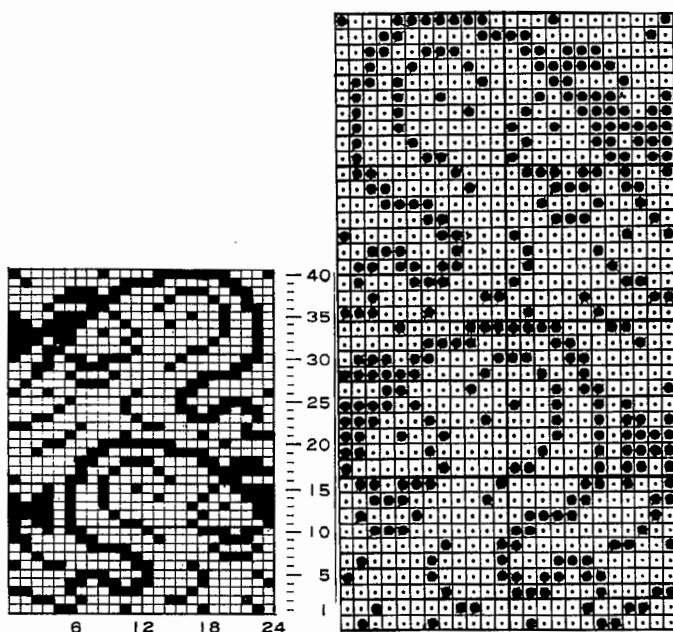
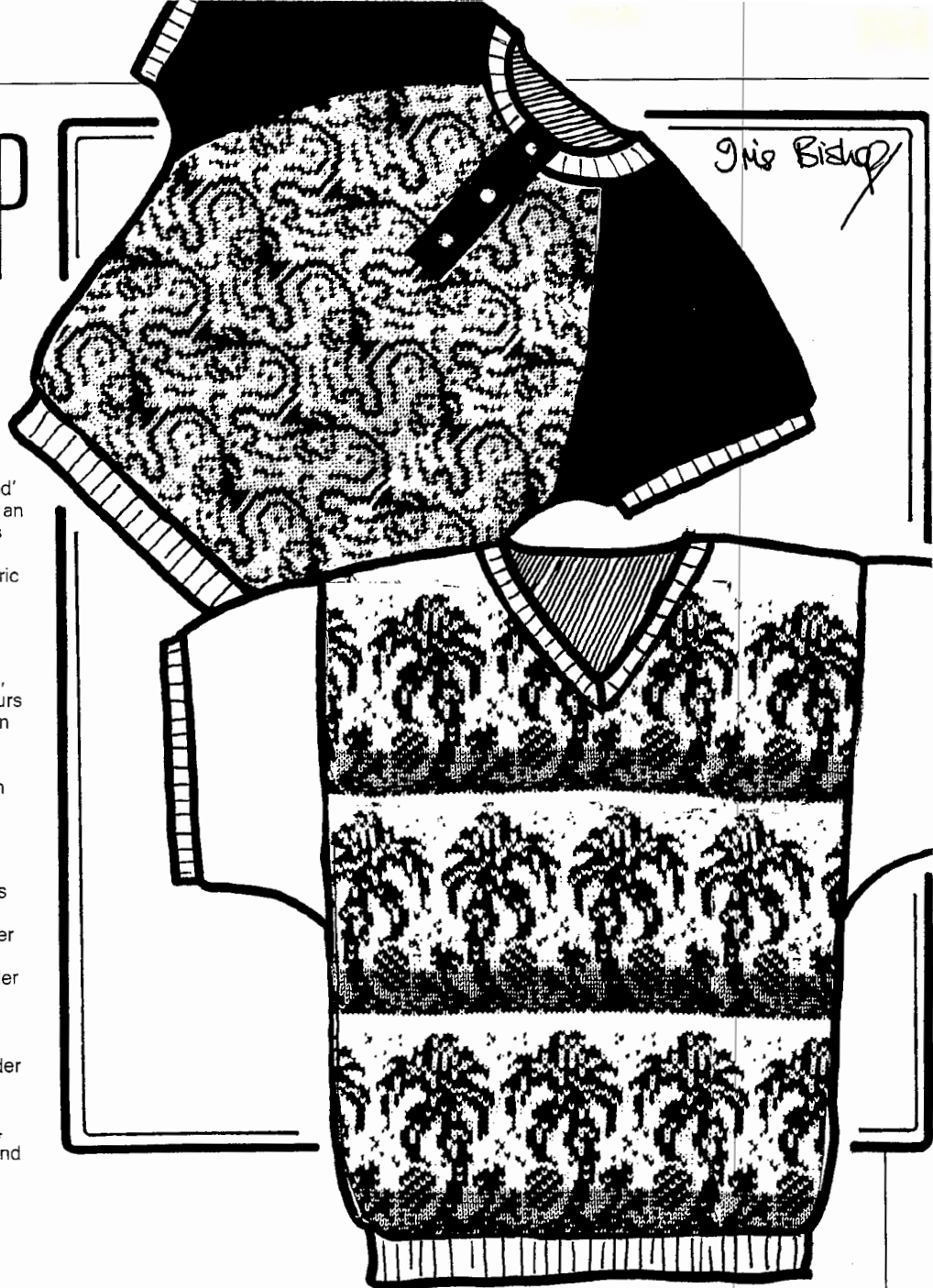
rows 17-44 = white in feeder 1, green in feeder 2.

Continue in plain white.

NOTE:- to repeat pattern as illustrated, knit 4 plain rows in white before repeating design and turn card over on to reverse (blank) side on alternate repeats, to reverse direction of the tree motifs.

Abstract design

Use card as for a straightforward Fair Isle design, with white in feeder 1 and black or navy in feeder 2, throughout. This design works well co-ordinated with plain black/navy or white areas of colour (as illustrated), as an alternative to using it for the complete garment.





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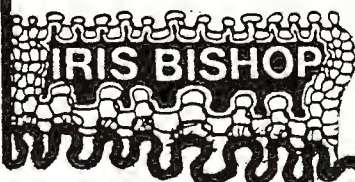


Set 5 – Lace fabrics – 6 unusual designs for machines with a lace carriage (24 st.) *£1.50



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U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.

KNITMASTER CORNER

There are a lot of questions to be answered this month so I have included each actual letter, hoping that this way the answer may benefit more than one reader.

Ann Taylor

I was pleased to see a corner for Knitmaster knitters in Machine Knitting Monthly. I own a Knitmaster 560 and I am looking forward to the articles on weaving and the Knit Radar.

I would like to know what one does with the point cams and number one cam when shaping a neck? I would like to see more about knitting on the electronic. Love the magazine. Mrs. June Mearman, Stoke-on-Trent.

Thank you for writing, June. By now you should have the Knit Radar article under your belt – and I will be getting round to the one on weaving.

I contacted Knitmaster on your behalf and they tell me the number one cam stays the same, but you must clear this cam on each row to keep the pattern correct.

I am hoping there will be more on the electronics soon. Hope this helps.



I have a Knitmaster 580 with design controller which I am slowly getting to grips with; however I have a problem which I have been unable to solve so far.

I decided some time ago to clear out my pattern sheets for re-use, so I stored what I had on a memory card for future use and wiped the cards clean. Last week I wanted to use one of these patterns, but when I recalled it from memory I found that I had loaded it wrongly as 128 rows and 52 stitches when it should have been 128 rows and 56 stitches. I am therefore four stitches short and these four are vital to the pattern.

The pattern is stored as number eleven and I now have eighteen patterns in the memory. I have had to re-draw the whole pattern again but wondered if, for future reference, there is any way of correcting mistakes in stored information without losing all the other patterns. Also, is there any way now to delete the faulty pattern eleven and replace it with the now correctly re-drawn version so that I do not have a useless

pattern taking up space on my memory card.

Another point I wondered about, is there any way to use only part of the width of a pattern other than on the left-hand side? For an example of what I need, imagine the pre-printed card with pineapples and bananas. You set up the machine for a row of pineapples only, because they are on the left, but how do I get a row of bananas only – eliminating the pineapples?

I am very pleased with my machine but feel the instruction manual supplied tends to leave some information only briefly covered or even only hinted at and I wondered if there are any books available which explore more fully the potential of this marvellous technology. Mrs. Kate Stott, Kirkcudbright.

Again I contacted Knitmaster, this time on your behalf and the following was the information I was given.

a) No, there is no way you can correct mistakes in stored information and nothing can be added on.

b) No, one cannot use part of a pattern.

c) In the example you give of pineapples and bananas, you can use the pineapples, but the bananas you may use as a single motif only, or draw out again in order to repeat the pattern.

d) Suitable literature: Knitmaster tell me that in the December 1989 and February 1990 issues of their Modern Machine Knitting Magazine there is information on the electronic machines. Meanwhile, although I have not seen Ann Kite's video on the electronic, I am quite, quite sure that you would find this extremely useful.

Video number four and video number five are the ones to read up on in the advertisement.

When one considers what one can pay for a course of lessons, these videos are not expensive. Remember too, one can return to the part required – stop the cassette if not understood first time round – in other words, work at your own pace.

I hope this has been useful to you and any other 580 owner.

Could you possibly help me with a problem I have come across since using my new Knitmaster 155 Chunky machine.

Whenever I knit a garment with a pattern on it, I find that once the work is completed and removed from the machine, depending on the type of repeat pattern I am using, I have different sized loops at the back and it is taking me several hours to sew these loops into the garment using a needle and thread.

Could you please tell me if I am not doing something right, or if there is a special way in which these can be woven into the work as it is being made. I experience this problem when I am knitting using the Fair Isle option on my carriage and the 12 stitch repeat punchcard pattern.

Jenny Cotterill, Dudley, West Midlands.

I am wondering if the cause is one of two possibilities.

First, the punchcard that you choose could have spaces of six or more blanks between the pattern holes and on a chunky machine, because of the larger gauge, the float (from the blank spaces) would appear long. Two or three spaces will give much shorter floats.

The other not so probable cause is the tension at the top of the tension mast being too loose on the contrast colour side in particular. Tightening this would not make the float any shorter but might make it less loose across the knitting.

One way round the problem, as I have said, is to look for punchcards with shorter floats. However, this is not always possible, one sees a design that attracts and this is the one that gets knitted!

When large floats occur, lift the centre of the float with your transfer tool and place it over the needle above, but do ensure that the needle is right back to working position before knitting the next row. Do this at regular intervals and, although it may slow down the actual knitting time, the knitting will soon be done and the back will look neat.

Sometimes if there are a series of long floats over several rows,

more than one loop can be hitched up on to a needle at a time, but always remember to return the needle to work position.

On a single motif that has long floats I tend to leave them, as I am binding the edges as I knit and I then crochet a chain stitch up the long float and sew it in at the end.

I hope this is the answer for you.



Could you please help me, I have a Knitmaster 360 with ribber and colour changer and I would like very much to knit Jacquard on it but am finding some difficulty in knitting plain Jacquard in-between the patterning. I have done it with the instruction book and gone by the instructions in Mary Weaver's book but it all looks pretty untidy, so I have resorted to using double rib in between. If I am going to knit a sweater with say Jacquard on the bottom half and plain on the rest, which is what I want to do, the rest of the sweater will be very elastic and would pull out of shape.

Can you tell me if you still have to do the swatch the same as you do for ordinary knitting? Ms. A. Prior, Croydon, Surrey.

A bit difficult to understand this one! You are obviously managing to produce the Jacquard pattern, which must be set up in full needle rib, if you are using two strands of 2/30 acrylic or a three ply yarn. So why, I wonder, can you not continue in full needle rib for the remainder of the sweater? I am not sure what you mean by the double rib' you say you resort to.

Full needle rib has every needle on both beds working, with the ribber on half pitch in order for the needles to pass each other on the two beds.

With regard to the tension swatch, may I quote from Kathleen Kinder's Book One of the Ribber – if you are attempting three colours in a row Jacquard, then six rows on the row counter means two rows of knitting – and this is the kind of information one requires when attempting rib or Jacquard knitting. Under 'Tension Swatches' in Volume One, Kathleen stresses that only the stitches and the spaces within the measured stitches on the main bed are counted and goes on to describe how the swatch may be knitted over the usual 40 stitches

nd 60 rows, or may be knitted
ver 100 stitches and 100 rows
nd the 40 stitches and 60 rows
arked within this. Both these
olumes, one and two, have so
much information on all kinds of
ibber work for the Japanese
achines, one can absorb a
hapter at a time and try out the
arious techniques.

Your letter mentions also a
Brother Chunky machine and
Knitleader and that everything is
coming out too long.

Are you measuring correctly
with the centimetre ruler and are
you making the mistake of leaving
the ribber comb and weights on
when you continue knitting?

Leaving them on gives added
weight and distorts the knitting.

Going back to the Jacquard
problem, I wonder if you could
send a sample of the Jacquard
you have produced, as that might
clarify where you are going
wrong.

I am sorry to put it back into
your court.



Can somebody explain
standard gauge machines? I
had a Jones 588 and ribber for a
while, but found it rather
heavy. Now I am retired and I
was given a Knitmaster 302 and
my husband bought a ribber
305. They are much more
simple to work, but is it a
standard gauge machine? I
would like to work punchcards
and have been given some
cards but would like to know
how to work them and would
love to do Fair Isle on the
machine in anything to do with
cotton and wool.
Mrs. Samuels,
Thorpe le Soken, Essex.

Both your Jones machine and the
Knitmaster 302 are standard

gauge machines and when buying
any spares for the machine you
should quote the number of the
machine and the make. Spares for
the 302 may be obtained from
Knitcraft, West Drayton,
Middlesex and further details
about them may be obtained from
the advertisements in this
magazine.

Punchcards will not work on
your 302 machine; there are a
series of stitch pattern cards
available from Knitcraft for the
305 together with a translation
sheet so that they may be
used on the 302.

Fair Isle may be knitted from
these stitch pattern cards, but the
designs will not be so elaborate as
those with a punchcard. Intarsia
may also be knitted on your
machine without having to buy
another carriage.



**I have a Knitmaster Zippy de
Lux and I am also a beginner at
machine knitting. In vain I have
searched for a "classic" pattern
book of men's vee-neck
jumpers and cardigans knitted
in four ply mohair. I have a Knit
Radar on my machine but I
have no knowledge of the
tension used or how to gauge
quantities of mohair needed for
a sweater. Can you please
advise and if possible tell me
where to find a classic stocking
stitch pattern book.**

**I also would like to find a
traditional fisherman's
Guernsey sweater pattern. My
machine does not have a ribber.**

**Could you publish something
about the lace carriage for
beginners and about Fair Isle.
Lots of this is still a mystery.
Beryl Richards,
Barry, South Glamorgan.**

Wow! You are rather diving in at

the deep end as a beginner,
wanting to knit Mohair, even in
four ply!

However, it can be done,
providing you keep the brushes
clean under the sinker plate and
remember to pull the knitting free
from the sinker posts every few
rows. You will find the fibres from
the mohair tend to cling. BSK at
Bedford (see advertisements)
have a book of patterns called
Magical Mohair, but I do not know
if it contains men's patterns.
Doubtless they can be uni-sex.

They are in 4 ply mohair – the
suggested tension is
approximately tension 9.

The way to gauge quantities is
obviously from such a pattern
book and once you are using your
Radar, then do weigh each
garment as completed, on the
kitchen scales and keep a
notebook stating the amount, the
yarn and any other relevant
information, such as size.

As for the classic stocking
stitch pattern book, I always come
back to the Marion Nelson cards,
the basic pack and now her drop
shoulder pack, which is in four ply
only – not specifically for mohair in
that ply. These cards are so useful
and one can draw out from the
measurements given and transfer
the shape to the Radar also.

The fisherman's Guernsey
pattern is another awkward one!
The traditional Guernsey has
garter stitch borders followed by
true rib and this is usually
followed up on the sleeve head.
You cannot produce garter stitch
on the Knitmaster and reversed
purl knitting tends to curl. One
could manage a few rows of
garter stitch using a garter bar but
a mock rib would not be
appropriate. Emu have produced
traditional Guernsey patterns for
their five ply hand knitting yarn but
the patterns are for hand knitting
only. You could hand knit part and
transfer to the machine for the

stocking stitch part of the
garment – providing of course you
do a tension swatch – to match
the tension of the pattern you are
using. In this instance if one used
the radar, it might not tally with
the hand knit part.

Yes, I will get round to lace and
Fair Isle and other techniques.
What I try to do is cover a subject,
query or technique that constantly
crops up and hopefully help many
readers at one time.

Thanks for writing.

*That is it for this time. Perhaps
printing your letters in full, or
nearly in full, will prove more
helpful, what do you think? Keep
the problems coming but may we
have a few hints and tips to
lighten the load as well?*



EXHIBITIONS

*I went to an Exhibition,
You bet it was knitting and such!
I took just a couple of fivers –
We all say "I mustn't spend
much!"*

*At the end of the day you should
see me,
Bags bursting with patterns and
yarn.
All bought with a cheque book
and plastic,
And what's more, I don't give a
darn!*

*So next year you'll see lovely
knitwear,
I reckon you know what I mean.
But whatever possessed me to
purchase
That horrible purple and green?*

JOFRA

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 41 [45, 49, 53, 57] Ns at left and 42 [46, 50, 54, 58] Ns at right of centre 0 to WP. 83 [91, 99, 107, 115] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 41 [44, 49, 53, 56] Ns at left and 42 [45, 49, 54, 57] Ns at right of centre 0 to WP. 83 [89, 98, 107, 113] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

2ND AND 5TH SIZES

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

83 [91, 99, 107, 115] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 46 [54, 62, 70, 76] rows. RC shows 48 [56, 64, 72, 78] and work measures 17 [19, 21, 23, 25] cm, 6 1/4 [7 1/2, 8 1/4, 9, 9 3/4] in. Place

15 CHILD'S LACE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard machines with or without a ribber. Owners of Toyota machines should reverse the punchcard or punch the pattern on the reverse side of the card and use the card in the usual way. Owners of other machines (including those with an all-in-one action lace carriage) should substitute a suitable card from their basic set.

MATERIALS

Denys Brunton DeLux 4-ply.

1 [1, 1, 1, 1] x 400g cone in Peach (MY)

5 small buttons

GARMENT WEIGHT

Finished garment in third size weighs 110g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in. Actual size 56 [61, 67, 72, 78] cm, 22 [24, 26 1/2, 28 1/4, 30 3/4] in. Length to shoulder 30 [33, 36, 39, 42] cm, 11 3/4 [13, 14 1/4, 15 1/4, 16 1/2] in. Sleeve seam 24 [26, 30, 34, 38] cm, 9 1/4 [10 1/4, 11 3/4, 13 1/2, 15] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 39 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The punchcard shown is reproduced courtesy of Lyric Books and comes from The Harmony Guide to Machine Knitting Stitches. For details of stockists please write to Lyric Books Ltd., PO Box 152, London NW7 3TF.

a marker at each end. K 50 [54, 58, 62, 66] rows. RC shows 98 [110, 122, 134, 144] and work measures 30 [33, 36, 39, 42] cm, 11 3/4 [13, 14 1/4, 15 1/4, 16 1/2] in.

SHAPE SHOULDERS

Cast off 13 [15, 16, 18, 19] sts at beg of next 2 rows and 13 [14, 16, 17, 19] sts at beg of foll 2 rows. Cast off rem 31 [33, 35, 37, 39] sts.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 20 Ns at left and 18 [22, 26, 30, 34] Ns at right of centre 0 to WP. 38 [42, 46, 50, 54] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5

tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 20 [20, 19, 20, 20] Ns at left and 18 [21, 25, 30, 33] Ns at right of centre 0 to WP. 38 [41, 44, 50, 53] Ns. Work as for Back from * to *.

2ND AND 5TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

38 [42, 46, 50, 54] sts.

** ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 46 [54, 62, 70, 76] rows. RC

shows 48 [56, 64, 72, 78] and work measures 17 [19, 21, 23, 25] cm, 6 3/4 [7 1/2, 8 1/4, 9, 9 3/4] in. Place a marker at each end ***.

SHAPE FRONT SLOPE

Dec 1 st at left edge (right edge on left front) on next and every foll 4th row until 26 [29, 32, 35, 38] sts rem. K 5 rows. RC shows 98 [110, 122, 134, 144] and work measures 30 [33, 36, 39, 42] cm, 11 3/4 [13, 14 1/4, 15 1/4, 16 1/2] in. K 1 row extra for left front only.

SHAPE SHOULDER

Cast off 13 [15, 16, 18, 19] sts at beg of next row. K 1 row. Cast off rem 13 [14, 16, 17, 19] sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 17 [21, 25, 29, 33] Ns at left and 21 Ns at right of centre 0 to WP. 38 [42, 46, 50, 54] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 17 [20, 24, 29, 32] Ns at left and 21 [21, 20, 21, 21] Ns at right of centre 0 to WP. 38 [41, 44, 50, 53] Ns. Work as for Back from * to *.

2ND AND 5TH SIZES

Inc 1 st at left edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

38 [42, 46, 50, 54] sts.

ALL MACHINES

Work as for Right Front from ** to ** reversing shapings by noting alteration in number of rows worked.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 28 [29, 30, 31, 32] Ns at left and 28 [30, 31, 32, 33] Ns at right of centre 0 to WP. 57 [59, 61, 63, 65] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 28 [29, 29, 31, 32] Ns at left and 28 [30, 30, 31, 33] Ns at right of centre 0 to WP. 56 [59, 59, 62, 65] Ns. Work as for Back from * to *.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

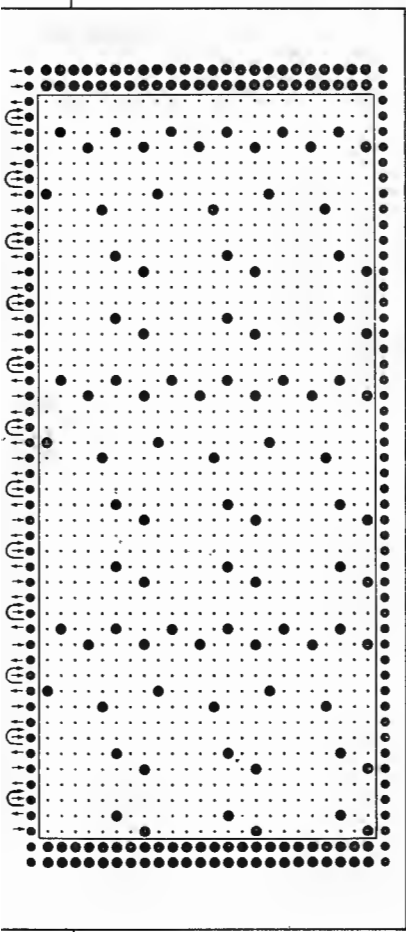
Inc 1 st at each end.

ALL SIZES

57 [59, 61, 63, 65] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first





row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 2 [4, 4, 6, 6] rows. Shape sides by inc 1 st at each end of next and every foll 8th [7th, 7th, 7th, 7th] row until there are 75 [81, 87, 93, 99] sts. K 6 [6, 8, 8, 8] rows. RC shows 75 [83, 99, 115, 129] and work measures 24 [26, 30, 34, 38] cm, 9½ [10¼, 11¾, 13½, 15] in. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 109 [121, 131, 141, 151] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 7 rows. Counting from left edge, make 5 buttonholes by transferring the 5th [6th, 5th, 6th, 5th]; 16th [18th, 19th, 21st, 22nd]; 27th [30th, 33rd, 36th, 39th]; 38th [42nd, 47th, 51st, 56th] and 49th [54th, 61st, 66th, 73rd] sts on to adjacent N at left. Leave empty Ns in WP. K 7 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [113, 122, 131, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 7 rows. Counting from right edge for a girl, left edge for a boy, make 5 buttonholes by transferring the

5th [6th, 5th, 6th, 5th]; 15th [17th, 18th, 20th, 20th]; 25th [28th, 31st, 34th, 35th]; 35th [39th, 44th, 48th, 50th] and 45th [50th, 57th, 62nd, 65th] sts on to adjacent N at left. Leave empty Ns in WP. K 15 rows. Make buttonholes over same Ns as before. K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 2 rows. Using WY, K a few rows and release from machine.

BUTTONBAND

Work as for buttonhole band, omitting buttonholes.

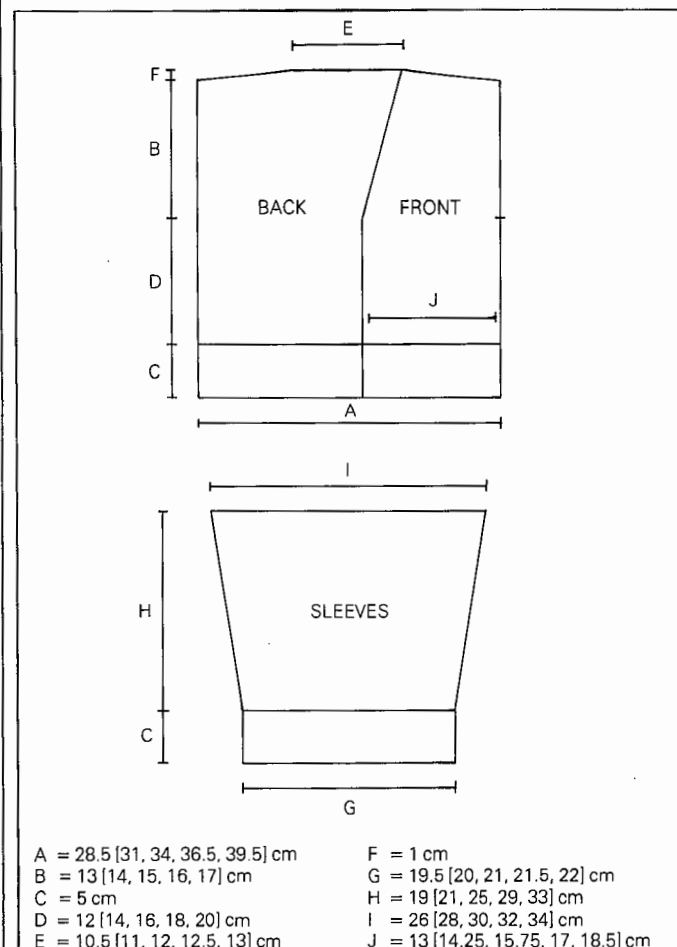
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Pin button and buttonhole bands in position from centre back neck, down front slope and front edge to hem. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join bands at centre back neck. Join side and sleeve seams. Sew on buttons.

MACHINES WITHOUT RIBBER
Finish buttonholes.



TEACH-IN

JACQUARD KNITTING ON KNITMASTER AND BROTHER MACHINES – PART 4

So far in this series we've looked in detail at knitting what I call basic jacquard. That is jacquard in which the ribber knits every row and the back of the fabric shows stripes of two rows each of each colour. Now I want to move on to knitting two other sorts of jacquard, one using the newer ribbers and the other motifs on all ribbers.

Ann Kite

First "bird's eye" jacquard. This is knitted on Brother machines with the 850 ribber. The reverse side of the fabric is speckled instead of striped (Fig.1). The main carriage is set in exactly the same way as for basic jacquard (Fig.2) and, if you have a punchcard machine, the cards are punched in exactly the same way as well. The difference in the fabric is entirely due to the different settings used on the ribber carriage. For this jacquard, the cam levers are set to PR and the tucking lever to R.

On their own this would make the ribber slip (not knit) in both directions. However the change knobs are set to 1 1 1 and this makes every other needle knit on each row. On every row the second, fourth, sixth and so on needle will knit. This means you must have an even number of needles on the ribber bed, then when you knit right to left, needles e, c and a will knit and when you knit left to right b, d, and f will knit (Fig.3). After knitting two rows, every needle on the ribber will have knitted once. Since you change yarn when the carriage is at the left, e, c and a will be knitted in one colour and b, d and f in the other, giving a bird's eye effect. If you have an odd number of needles on the ribber, then as you knit right to left d and b will knit and as you knit left to right b and then d will knit (Fig.4). So you'll knit the same needles on every row and slip the same needles on every row and round about row six the carriage will jam!

The needle bed has been marked to help you select an even number of needles. Every alternate position on the ribber bed is marked with a dash symbol

(—). So you must have the edge needle on one side on a dash and on the other side on the blank between two dashes. Finally the slide lever is set to the central position (1 1 1); this tightens the ribber stitch a little. The complete carriage settings for bird's eye jacquard are shown in Fig.2.

Since the ribber is only knitting alternate needles on each row, the structure of the fabric is different to basic jacquard and looks and feels different to the basic.

The second alternative to basic jacquard is knitted on Knitmaster machines with an SRP 60N ribber. The reverse side of the fabric is in one colour (Fig.5). The carriages are set for jacquard but the autoset lever (on the ribber) is used as well (Fig.6). The autoset lever functions automatically when the driving cam is inserted into its holder at the left of the ribber bed. The punchcards are punched as for double jacquard (or an electronic machine is programmed as for double jacquard). Whenever the ribber goes to the extreme left, the autoset lever on the ribber carriage is moved to its other position by the driving cam. If the autoset lever is on 1 the ribber needles knit, on 0 they don't knit. So the autoset lever overrides the set levers which are both set at 1 (which would normally make the ribber knit on every row). So if you start as usual at the right with the main colour in the carriage and the autoset lever on 1 the ribber needles will knit only the main colour; if you start with the autoset lever on 0, the ribber needles will only knit the second colour. So you can choose which colour you have on the reverse

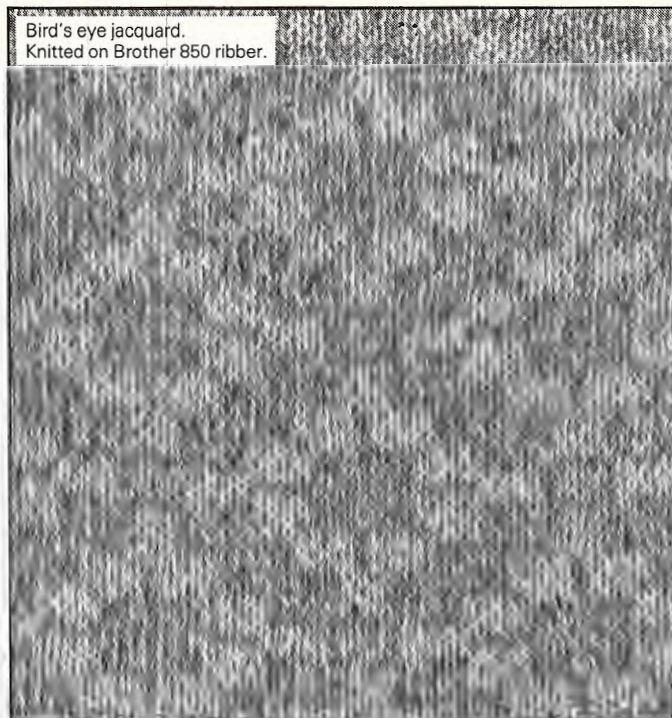


FIG.2.
CARRIAGE SETTINGS FOR BIRD'S EYE JACQUARD (BROTHER 850)

MAIN CARRIAGE	PART BUTTONS	IN
	CHANGE KNOB	KC
RIBBER	CAM LEVERS	PR
	TUCKING LEVER	R
	CHANGE KNOBS	
	SIDE LEVER	

FIG.6
CARRIAGE SETTINGS FOR JACQUARD WITH SINGLE COLOUR ON REVERSE SIDE
(KNITMASTER SRP 60N)

MAIN CARRIAGE	CAM LEVER	S OR SJ
	SIDE LEVERS	▽
	(PUNCHCARD ONLY)	
RIBBER	SET LEVERS	I
	PICK KNOB	←
	AUTOSET DRIVING CAM	IN POSITION
	AUTOSET LEVER	
	FOR MAIN COLOUR	
	ON REVERSE	1
	FOR SECOND COLOUR	
	ON REVERSE	0

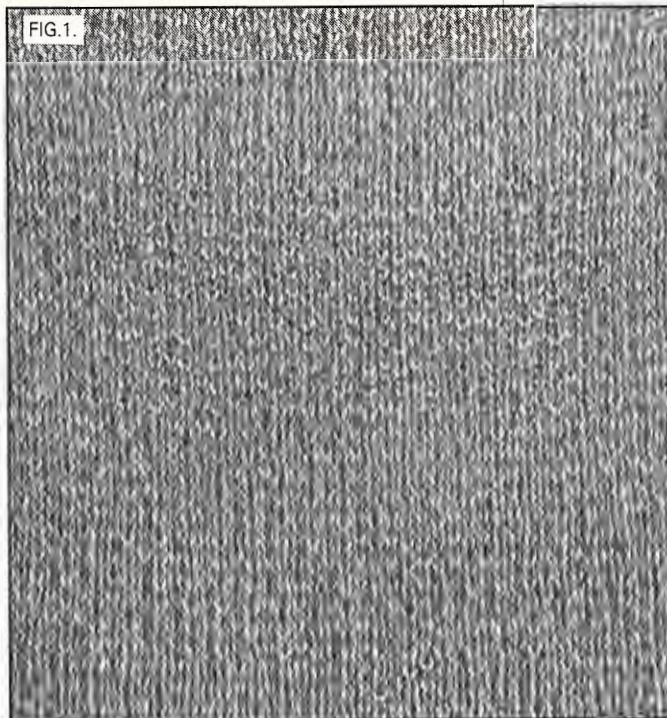
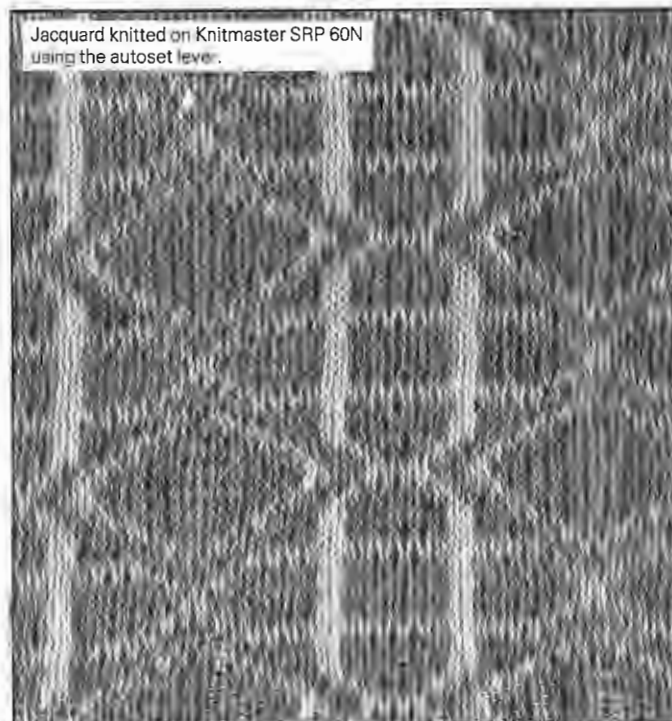
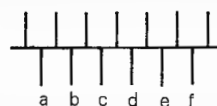
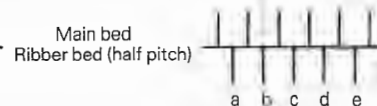


FIG.3.



Correct needle arrangement
for bird's eye jacquard

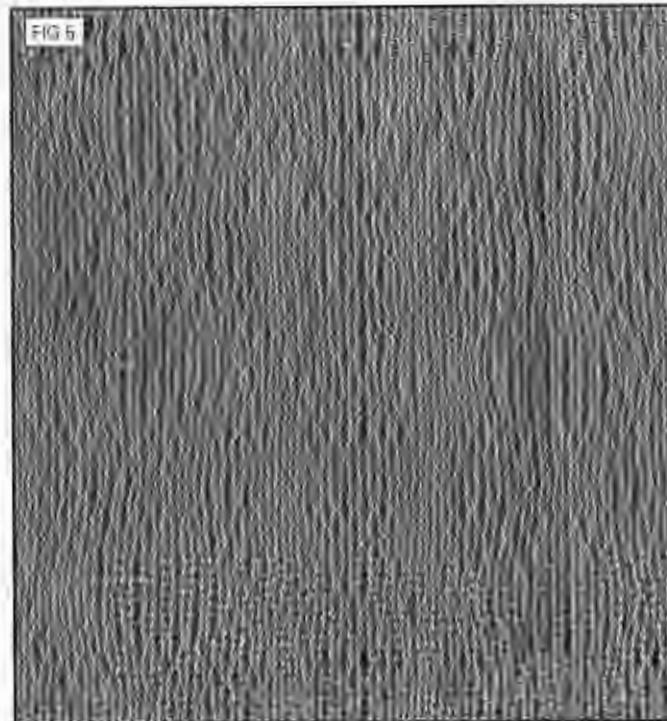
FIG.4.



Incorrect needle arrangement
for bird's eye jacquard

CORRECTION

We regret that Ann Kite's Teach In article in our May issue contained some printing errors. We apologise both to Ann and our readers for any confusion this may have caused and shall be happy to send a corrected copy of the article to any reader who sends a large SAE to our usual address (see page 3).



side of your fabric. When knitting this jacquard bring the edge needle on the ribber on the side nearest the carriage to the D position when the autoset lever is on 0. This will neaten the edge of your knitting, it makes sure the edges are "sealed".

Now motif knitting in jacquard. I like jacquard for motif knitting as the motif and the background fabric knit up uniformly. It avoids any problem of oversized stitches around the edge of the motif. Each stitch is exactly the same size as its neighbour. Even if there is a single stitch in one colour in the middle of a number of stitches of the other colour, the single stitch will not come out too large or too small as sometimes happens in single bed knitting. Nor do you have to wrap the edge needle of the motif, there's no tendency for the motif to separate from the background.

By the way, double jacquard is a very practical fabric. Because it takes more effort and skill to knit I think we tend to think of it as only for special garments. However, many years ago my son, then aged ten, wanted a sweater with a special motif on the front. It took me weeks to design this motif and when I'd finished, it had lots of floats and lots of single stitches. It *had* to be knitted in jacquard and I was very pleasantly surprised at the result. I knitted it in two strands of 2/30 acrylic and over the next 18 months that sweater went into the washing machine most weeks and at the end of that period it still looked really good. It had kept its shape. My son was at the age when he normally came in from playing with long pulled loops of thread hanging from any sweater he was wearing. However, even after 18 months this sweater had very few pulled threads and those there were, were very short. Jacquard doesn't seem to catch very easily. So don't just keep jacquard for "specials", use it for everyday garments as well.

A motif can be knitted in basic jacquard or bird's eye jacquard and of course the rest of the garment must be knitted in plain jacquard (basic or bird's eye) which I wrote about last month. (You could knit it on the Knitmaster SRP 60N using the autoset lever, but if you do, in the areas of plain jacquard, the front and back of the work will be completely separate, joined only at the edges. It's like knitting a lining. I'm not sure how this would work out in wear. The motif area is also a different texture to the plain area. If you want to try it, the autoset lever must be at 0 when you start to knit, so that it's the second colour that knits on the ribber.)

Knitting a motif in jacquard on an electronic machine is very simple. Just programme a single motif as usual and with the jacquard switch or button in the "on" position knit just as for all-over jacquard patterning.



Motif knitted in double Jacquard.

On a punchcard machine the motif must of course be punched out in the same way as for all-over jacquard. Position the motif cams just as you would for a single bed motif. However, you can't now just knit. If you do, you'll find the main bed needles outside the cams never knit. To make them knit you have to bring the needles outside the cams on the main bed forward to the holding position on the rows you're knitting with the main colour. (The holding lever(s)

on the main carriage must be in the knitting position.) By bringing the needles forward to the holding position you are hand selecting them to knit. On the rows you don't want them to knit, that is the rows knitted in the pattern colour, leave the needles in the working position.

If you have a Brother punchcard machine that doesn't have motif cams, you can still knit motif jacquard, but you'll have to manipulate the needles outside

the motif area (on the main bed) on every row. On rows knitted in the main yarn you bring them forward to holding position (holding lever on N) and on rows knitted in the second colour you must move any selected needles (outside the motif area) back to working position.

Finally, don't forget, it's easy to knit pairs of motifs in jacquard. They can be separated because you don't have to worry about floats between the motifs.

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ANN KITE VIDEOS – IN A CLASS OF THEIR OWN

13116

LEE BEE LIFESTYLE

A COUNTRY SCENE

Last month's pattern featured fabric dyeing and a design, part of which was repeated as a border, the main section being used as a motif. This month we are using the same format but we are mirror-imaging the main motif and incorporating Swiss darning, French knots, fabric dyeing and float control methods – together with a few embroidery stitches.

Lavinia Lawry-Johns

The basic shape of the garment is a vest style without a ribbed welt. This helps to keep the picture from looking pulled in. Instead, the lower edge has a deep picot hem of 20 rows. The pattern starts on row 30 and the hem is made by picking up every other loop on row 41 with tension dial two points up from the main tension to avoid a ridge. Remember to turn the tension dial back to main tension.

The main colour at the start is mink, the contrast, mint. Before you start, work out where to change colour by referring to the design sheet. The leaves, flowers and dry stone wall, is a simple repeat design made effective by the way the colours and changes are used. The motif horses may be programmed anywhere along the wall. I placed them at Green 15 First needle position to draw the eye towards the cottages and allowed two plain rows after the motif so that I could settle the mirror image of the cottages.

On the first row of the mirror image, I placed a mint thread over every fifth stitch between the two cottages to hold the floats and looped them up every row (or every other row) to keep a neat reverse side. Motif the edges and change the background colour 21 rows into the cottage design.

Many of you may consider peach sky as rather unusual but to use a blue would have made the garment heavy. Colours tend to be darker on the garment than they appear on the cone. We choose ours at Regency Yarns in Plymouth and spend a long time in the shop mulling over the lovely selection.

Remember to change the float control thread to match the background. I used white cotton with the peach background and it didn't show through. I also used the control on the trees. Spending a little more time at this stage can make the difference between an ordinary garment and a crafted

work of art.

Another float control method was used after the clouds and between the trees. This method is always useful when mirror imaging any design that has large spaces. When you reach the centre between the Fair Isle stitches, stop the carriage, take the yarn out of feeder two and put in another of the same colour, leaving the original yarn behind. Tuck it under the end of the bed. Make sure the yarn is well in in feeder two. Knit across and motif the inside pattern edge as well as the outside. On the second row, stop the carriage in the middle, take the yarn out, retrieve the original one and replace in feeder two. Motif the inside edge of the side opposite the carriage every time. Look, no loops!

While this is going on, don't forget the armhole shaping. All this may seem a lot to remember but care at this stage gives your garment a lift into the Haute Couture of knitwear.

My methods of pattern description may seem a little vague but what I want to try and do is to help knitters understand why and how shapes are formed rather than give them a written text to follow. Then, if you go wrong when following a written pattern, you will be able to see and understand how it happened. Try and imagine the shape and styling before starting and sculpt your shape much the same way as you would if you were dressmaking.

For example: Casting off on every row gives a sharp curve. If you repeat this three times, then shape every other row, then every third row, the result is a gentle curve.

When the front has been completed, it is still in its raw state. We, that is my daughter Harriet and I, began the finishing touches. We gave the flowers a lift with French knots in different colours and added a few to the

wall. We then Swiss-darned the cottages in white, leaving out the contrast colour, which was Swiss-darned in black. The windows were long-stitched in black and the side of the cottages, fabric-painted pale grey, to give depth. We kept the Swiss darning to a minimum so as to prevent the fabric distorting.

The thatched roof was toned in with a dull yellow. The trees were green made up from a lot of yellow and a bit of blue with a touch of white to soften. At this stage it is very much a question of having fun and doing it your way.

I did soften the colour change row with a pale green so the skyline was uneven. The horse, we decided, would be a bay and we mixed up some red, yellow and blue until we had the right

tone but you could use the standard brown. At one stage, the paintbrush was dropped onto the middle of the front, so this was covered up with a bird or two! When all the decoration has been done, remember to fix the colour with a hot iron before you go any further.

The back continues the theme with flowers and a wall, the same as the front. Then change to plain knitting and complete the back in peach. When the finishing has been done, give the garment a steam press. The one in the picture was washed before steaming and hung to dry with shoulder pads inserted to help the shape.

Now you have a work of art not just a knitted top! Next month something simple – flowers.

16 PICTURE SWEATER

PATTERN RATING

*** For the experienced knitter

MACHINES

Brother 801, 904, 950, 950i and Knitmaster 580

MATERIALS

Yeoman Brittany 2-ply (use 2 strands tog), 1 cone each of Mint, Peach and Silver Grey, Atkinsons Soft cotton 4-ply, 1 cone each of Mink and Dark Grey. Small amount in Coral. Coloured silks, Dylon fabric paints, paint brush.

TENSION

32 stitches and 44 rows to 10 cm, 4 in.

For perfect results, please check your tension carefully

PROGRAMMING

BROTHER

Pattern rows 1 to 56. Repeat Fair Isle. Pattern rows 57 to 87. Horses motif. First needle position Green 15. Pattern rows 90 to 145. Mirror image cottages.

1. Green 1
2. Green 2
3. Green 60
4. Switch 2 up, Yellow 1
5. Yellow 60
6. Yellow 1

KNITMASTER

Pattern rows 1 to 56. Fair Isle. Needle 1 cam between Ns 30 and 31 at left or right of centre 0. Point cams width of knitting. Button 1 (left light on) and button 2 (left light on). Pattern rows 57 to 87. Horses motif. Needle 1 cam between Ns 9 and 10 at right of centre 0. Point cams 9 and 59 at right of centre 0. Buttons as for Fair Isle. Pattern rows 90 to 145. Mirror image cottages. Needle 1 cam centre 0. Point cams 60 at left and right of centre 0. Button 1 (left light on), button 2 (left light on) and button 5 (M).

FRONT

Cast on 80 sts at left and right of centre 0 in Mink. 160 sts.
RC 000: TD6.
RC 20: K 1 row picot. Lock card

on first row.
RC 30: Release card. Cont in Fair Isle. Mink in feeder 1/A, Mint in feeder 2/B.
RC 41: Pick up every alt loop from cast on edge to form hem. TD6.



K 1 row.
 RC 42: TD6.
 RC 44: (Patt row 15). Mink feeder 1/A, Coral feeder 2/B.
 RC 55: (Patt row 26). Dark Grey feeder 1/A, Silver Grey feeder 2/B.
 RC 86: (Patt row 57). Program/memorise horses motif. Mint feeder 1/A, Mink feeder 2/B.
 RC 117: Horses motif completed. Mint.
 RC 119: (Patt row 90). Program/memorise mirror image cottages. Mint feeder 1/A, Mink feeder 2/B.
 RC 138: Peach feeder 1/A, Mink feeder 2/B.
 RC 150: **SHAPE ARMHOLES.** Cast off 8 sts beg of next 2 rows. Dec 1 st every row 3 times, every alt row 6 times and every 3rd row 2 times (each side). 122 sts.
 RC 173: End of armhole shaping.
 RC 175: End of patt. Cont st st and Peach.
 RC 190: **SHAPE NECK.** Cast off centre 32 sts. Knit sts at left on to nylon cord. K 1 row. At neck edge, dec 1 st every row 3 times, 1 st every alt row 5 times and 1 st on 3rd row. 36 sts.
 RC 231: **SHAPE SHOULDER.** Push 8 Ns at opposite end to carriage to HP on next and foll 3 alt rows, K 1 row. Push HP Ns to UWP.
 RC 239: TD10. K 1 row.
 RC 240: Cast off with latch tool. Knit left side reversing shapings.

BACK

Work as for front to
 RC 86: (Patt row 57). Wall completed. Cont in st st and Peach as for front omitting neck shaping to
 RC 220: **SHAPE NECK.** Cast off centre 32 sts. Knit sts at left on to nylon cord. At neck edge, dec 1 st every alt row 9 times, at the same time,
 RC 231: **SHAPE SHOULDER** as for front. Knit left side reversing shapings.

SLEEVES

Cast on 160 sts in Peach.
 RC 000: TD6.
 RC 4: Inc 1 st every 4th row 10 times (each side). 180 sts.
 RC 60: **SHAPE TOP.** Cast off 8 sts beg of next 2 rows. Dec 1 st every row 6 times, every alt row 20 times and every row 6 times (each side). 100 sts.
 RC 114: Push 8 Ns at opposite end to carriage to HP on next 6 rows.
 RC 120: Push Ns at left from HP to UWP, K 1 row.
 RC 121: Push Ns at right from HP to UWP. Mark centre. TD10. K 1 row.
 RC 122: Cast off with latch tool.

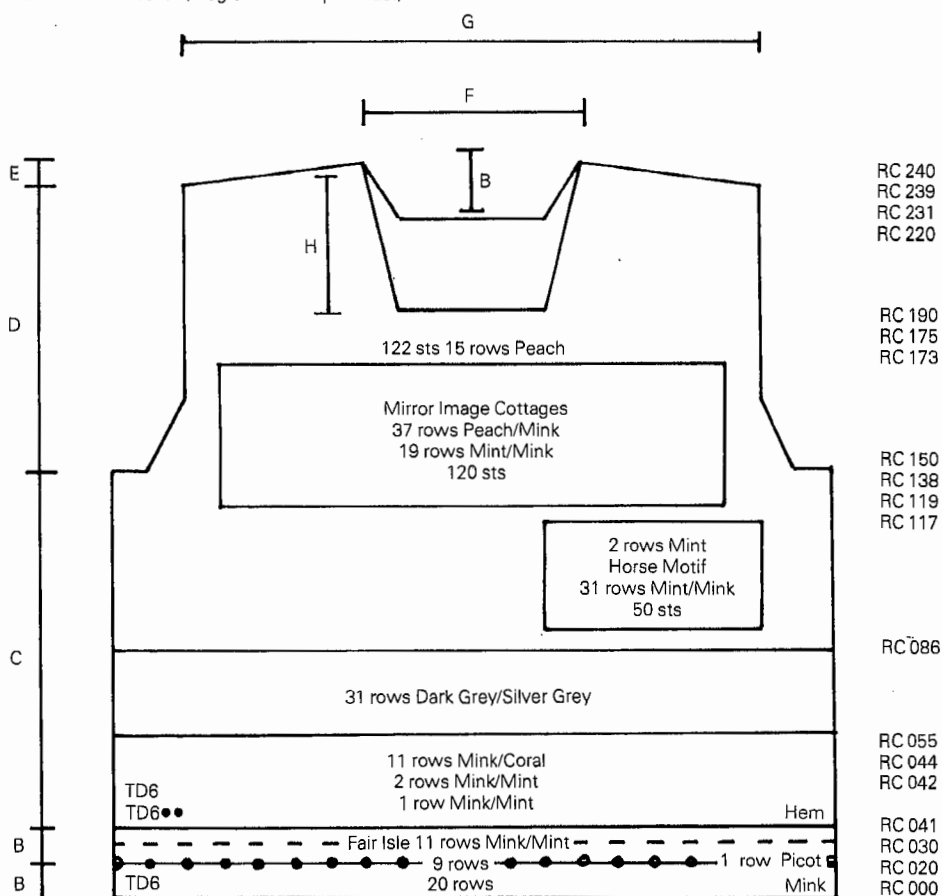
CUFFS

Cast on 70 sts in Peach.
 RC 000: TD5. K 12 rows. K 1 row picot. K 13 rows.
 RC 26: Cast off.

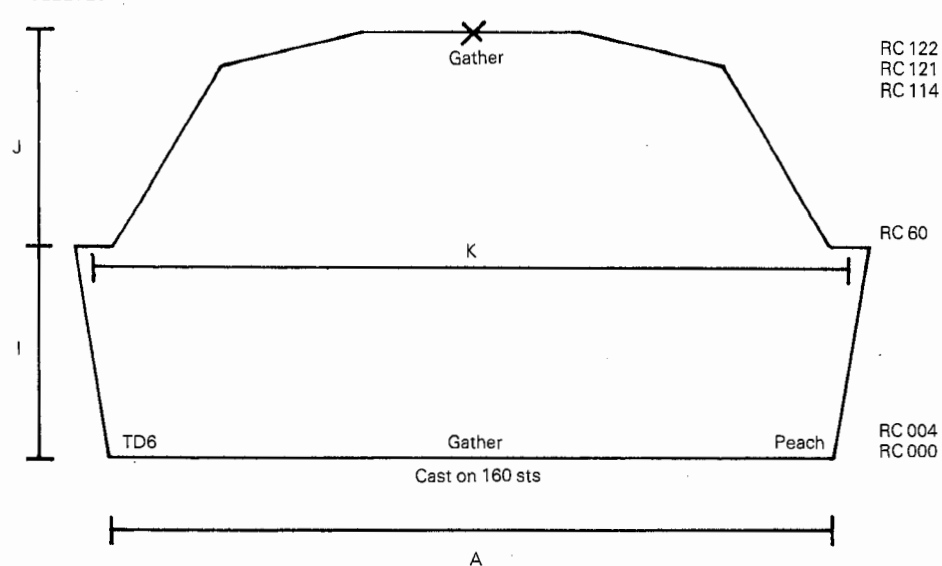
NECKBAND

Join right shoulder seam. Pick up 170 sts around neck edge. Using Peach knit as for cuffs.

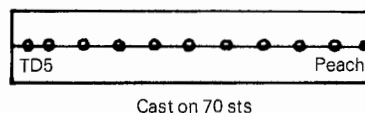
BACK AND FRONT (Diagram shows purl side.)



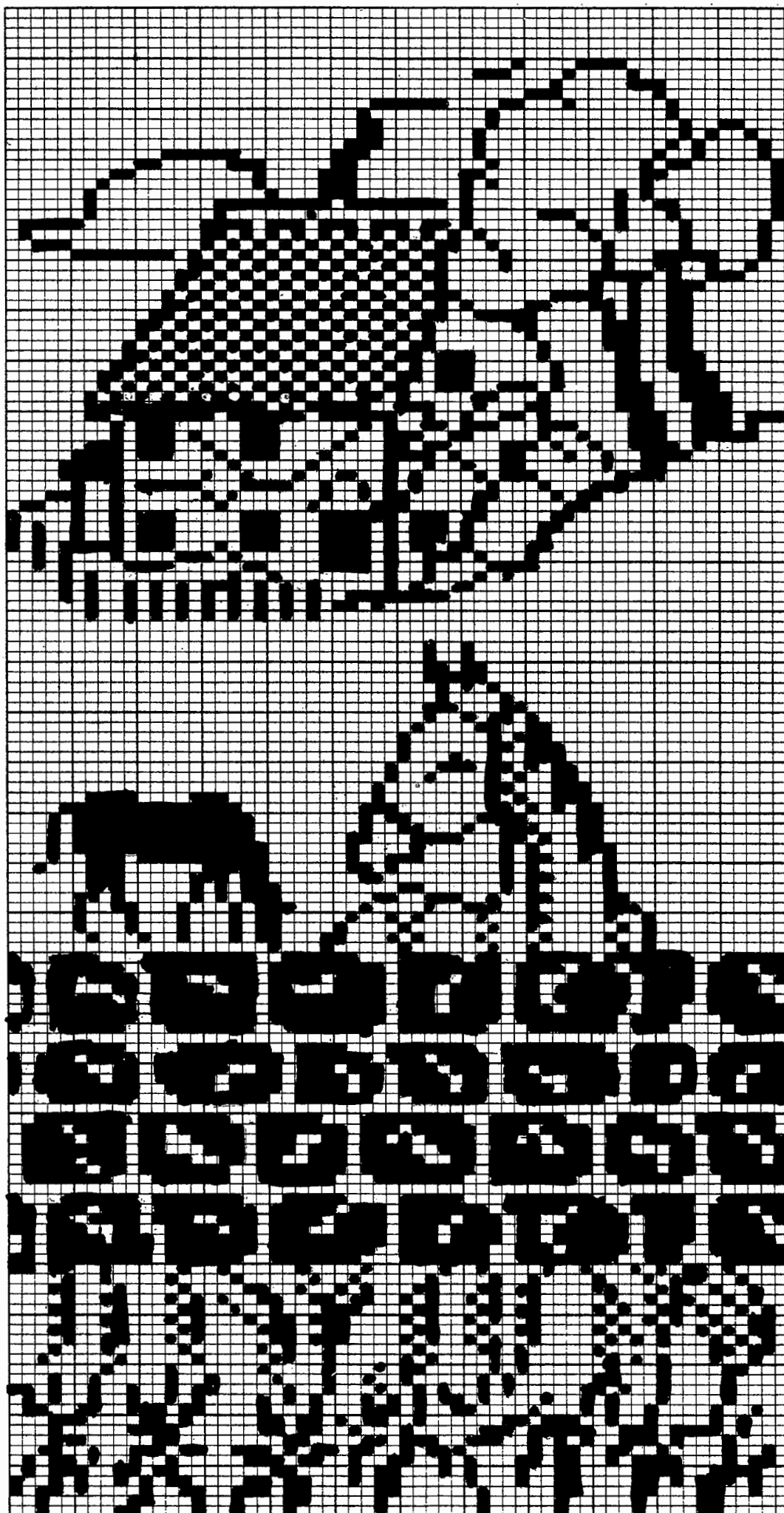
SLEEVES



CUFFS



A = 50 cm
 B = 4.5 cm
 C = 25 cm
 D = 18.5 cm
 E = 1.5 cm
 F = 15.5 cm
 G = 38 cm
 H = 11.5 cm
 I = 13.5 cm
 J = 14 cm
 K = 56 cm



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Page 35

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See also under Machines 13119



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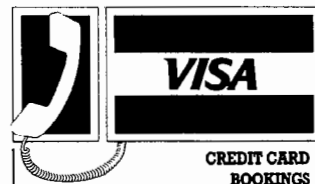
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EXHIBITION

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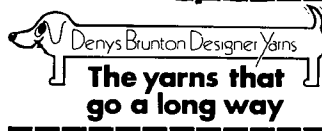
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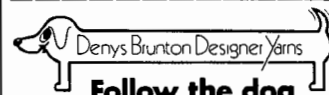
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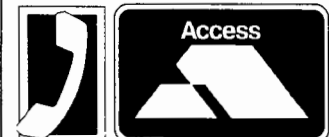
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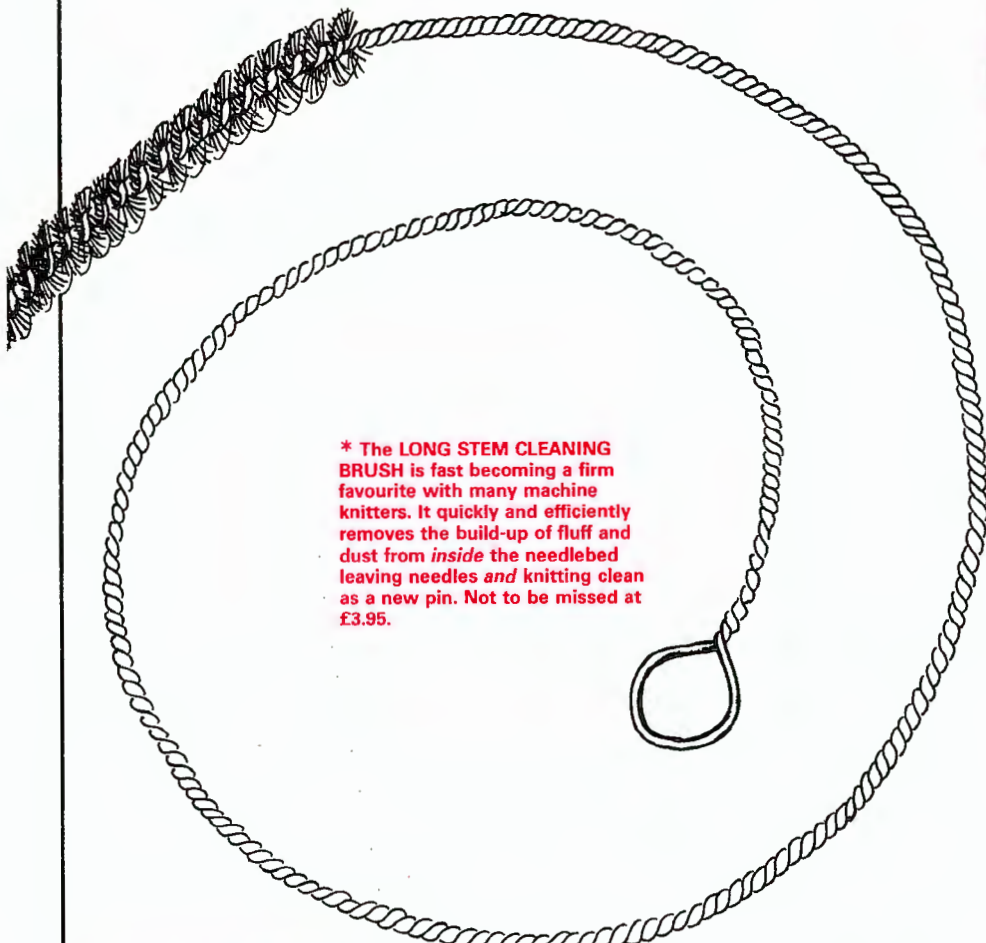
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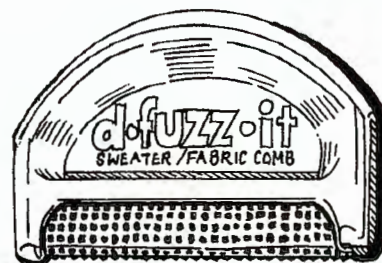
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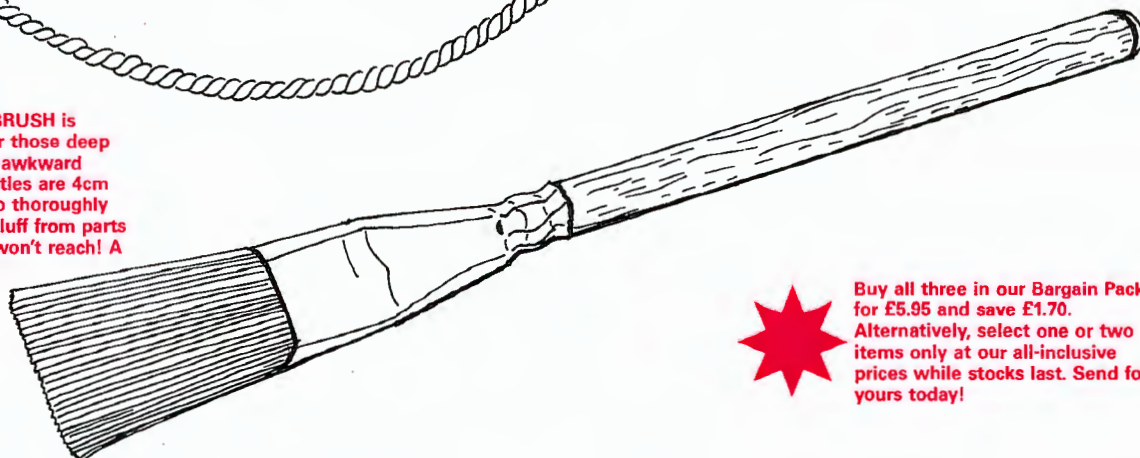


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Now I don't know if anyone at Hague has ever knocked up a ton before lunch but I feel I'm batting on a good wicket by claiming that their bumper prize of a Hague linker will – you've guessed it – bowl a maiden over when it's her postcard on the scoreboard on July 31st.

Over to you, *glance* at the clues, *cut* the anagrams down to size – if you're *stumped* by any clue don't look too *'bailfully'* at me.

Run out or *drive* to the postbox, *cover* your postcard with a stamp – your joy will know no *boundaries* if you're the one that knocks us for six and it's you who finishes with more than *the ashes* when stumps are drawn on July 31st.

By *'gully'*, I'm a *silly mid off* – should have told you earlier – the winning hit is at *third man* on the completed grid and it describes just one feature of the Hague linker.

Now I've admitted my *slip*, I'll *duck out Gracefully* and leave the *pitch* to you.

CLUES

1. In the underworld?
2. *Near mud* and defenceless
3. Box of handkerchiefs – *it's Sue's*, maybe
4. Haute couture *on a fish*?
5. Absence of cooks for these fruits?
6. Status in front possibly caused annoyance
7. *Say "lamb"* but it's far from good
8. Possibly *stained* and delays exit
9. To employ fewer is of no value
10. Old and Spanish, perhaps
11. The place to avoid if you can't stand the heat

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to July Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st July 1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
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